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Ji Chunhua*

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September / October 2015

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Established in 2002, the Tiger Claw Foundation is a non-profit charitable organization dedicated to promoting martial artists and assisting martial artists in achieving their goals.

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Welcome to our annual Tiger Claw Elite Championships and KUNG FU TAI CHI DAY report issue, our most self-promotional installment of the year. Production of our tournament and street fair requires a Herculean on the part of everyone in our company, so please forgive us this indulgence. We put a lot of work into this and we're very proud of what it brings to the martial arts community. Through our magazine, our events get more coverage than any other such gathering in the martial arts. Beyond what you see here in print, we've published over 50 videos on our YouTube channel, over 500 photos in our facebook album and over 300 more photos on Tiger Claw facebook albums. And if you are a subscriber, you received an exclusive commemorative DVD as a free gift. Plus I'll get cracking on my first-person ezine report of the week-end as soon as I finish this Publisher's Corner. That should be live on KungFuMagazine.com by the time this issue is on the newsstands.

As you peruse this coverage, you will surely find photos and videos of me and Gigi, of our magazine crew, Jason, Kevin and Patrick, as well as our parent company, the stalwart staff of Tiger Claw. However I trust that you'll also see that it's not about us so much as it is about our participants. What other tournament lists all of the judges and volunteers in a full two-page spread in an internationally distributed magazine (see pages 24-25)? What other martial arts street fair (not that there are a lot of martial arts street fairs) credits every demonstrator (see pages 20-23)? It is our honor and privilege to spotlight all of the great people that contribute to the success of our gathering. People are always asking me how to get into our magazine. One way to get in is very simple – come to our tournament and help out. Or win something.

Beyond our event coverage, this issue has an underlying competition theme, which is a little unusual for us. Even the cover

Xue Jian, Wu Bin, Ji Chunhua, Gigi Oh, Celina Zhang, Xu Xiangding & Zhou Zhehui



story has a tournament subplot (see page 62); it is important to remember that almost all of the movie stars out of Mainland China have an illustrious competitive record. It's how they distinguish themselves from the masses. But I'd also like to bring your attention to Emilio Alpanseque's article *Taiji Throw Jumps – Launching Sport Taiji to the Next Level* on page 72. Emilio first broached the topic of Taiji Throw Jumps (a.k.a. *Nandu Launches*) in his article *No More Perfect 10s in Competitive Taijiquan* published in our January+February issue of this year. When it comes changes in international Taiji competition, this is just the tip of the iceberg. And while both Emilio and I harbor our personal opinions about these changes, the presentation here is as even-handed and non-judgmental as could be delivered in our pages. I will say this – I can hardly wait until Taiji Throw Jumps appear at our tournament.

This issue also has a mini-Shaolin emphasis with a cluster of Shaolin related articles (our cover story has a Shaolin subplot too). We won't be publishing our annual Shaolin Special this year. Those happen organically and there just weren't enough submissions to warrant one this time. I explain this in greater detail in my *Dahongquan* article on page 42. I suspect there will be Shaolin Special early next year.

On behalf of all of us here at *Kung Fu Tai Chi*, we would like to thank everyone for their support of Tiger Claw Elite Championships and KUNG FU TAI CHI DAY. Whether you were there, or you watched our videos, or 'liked' our facebook photos, or are just perusing the issue in your hands right now, we hope you find something here to stimulate and inspire your practice.

Thanks for reading us!☺

Gene Ching

Associate Publisher, *Kung Fu Tai Chi* &
KungFuMagazine.com

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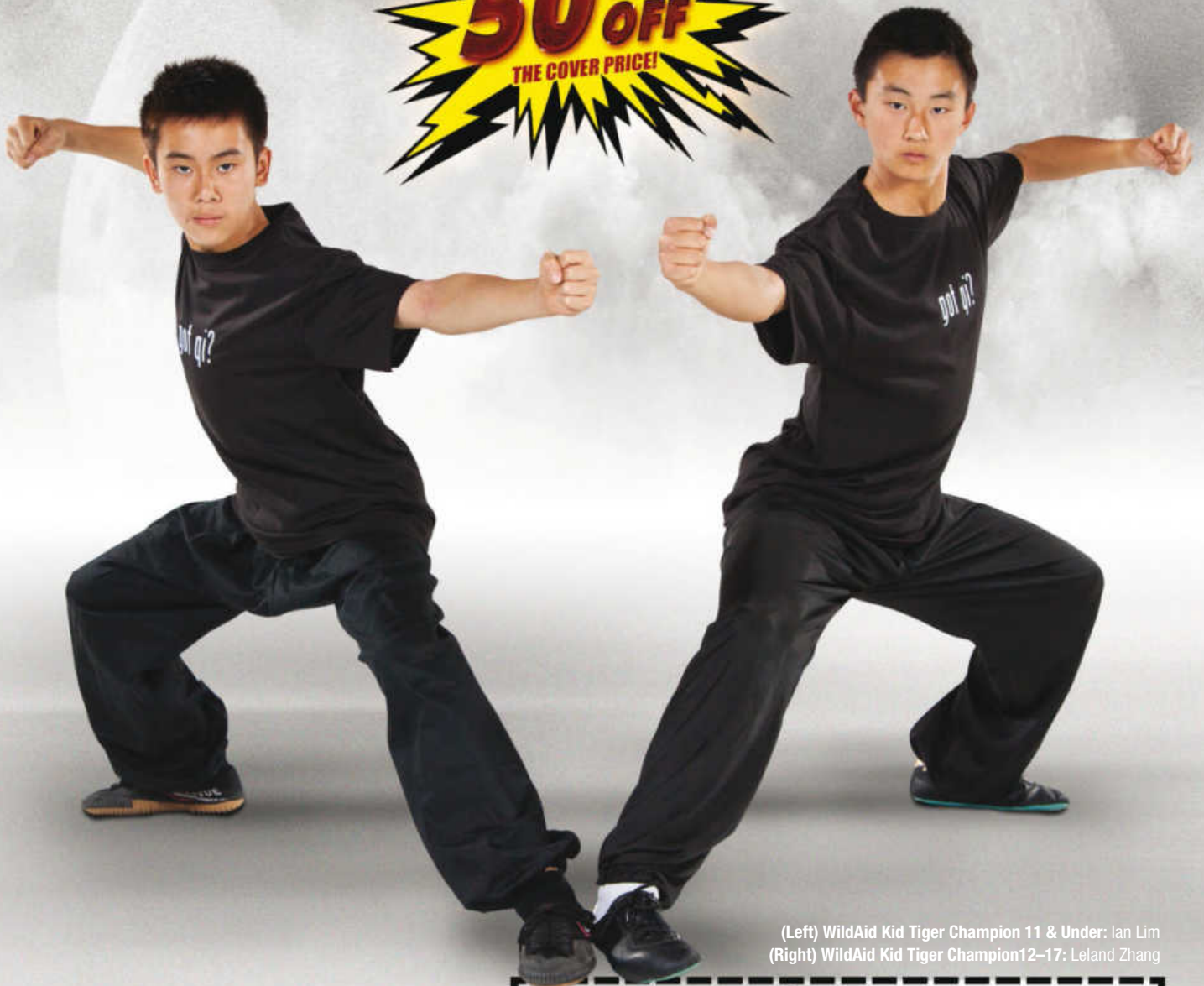
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(Left) WildAid Kid Tiger Champion 11 & Under: Ian Lim
(Right) WildAid Kid Tiger Champion 12-17: Leland Zhang

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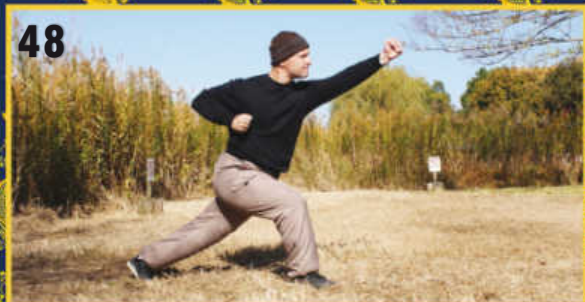
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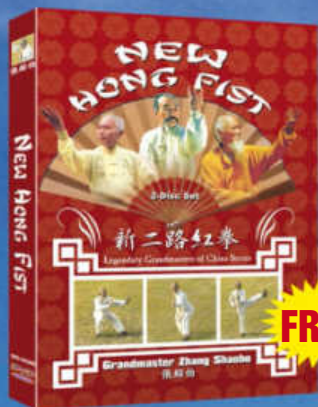
By Men Ganhong with Gigi Oh and Cat Hii

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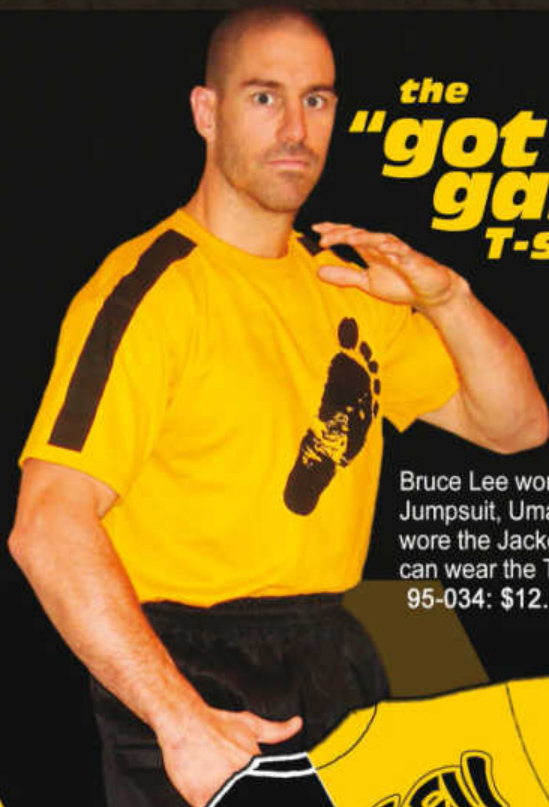
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the "got game" T-shirt



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the "Year of the Ram" T-shirt

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Yee Gee Kim Yeung Ma
(二 字 羊 馬)

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The 2015 TIGER CLAW ELITE CHAMPIONSHIPS

and the 4TH ANNUAL KUNG FU TAI CHI DAY 功夫太極日

By Gene Ching

Photos by Jonathan Chang, Mike Deissler, Ronald Goossens, Kevin Ho, Jessica Hsueh, Patrick Lugo, Greg Lynch Jr., and Jeff Wong

On May 16 and 17, 2015, Tiger Claw held the 2015 Tiger Claw Elite Championships and the 4th Annual KUNG FU TAI CHI DAY in downtown San Jose, California. Once again, the Tiger Claw Elite Championships combined three tournaments, but this year there was a change. The three tournaments were the 7th Annual Tiger Claw Elite KungFuMagazine.com Championship, the 3rd Annual Tiger Claw Elite Taekwondo Championship and a new event, the 1st Tiger Claw Elite Brazilian Jiu-Jitsu Invitational. Last year's Tiger Claw Elite Traditional Karate Championship went on hiatus.



KUNG FU TAI CHI DAY was held on Sunday in San Jose's Plaza de Cesar Chavez, a street fair open to the public with ongoing Chinese martial arts demonstrations and free workshops by leading masters.

The Tiger Claw Elite Championships initially began in 2006. It was a cooperative effort between Tiger Claw and Disney that featured Chinese, Korean and Japanese martial arts. For three consecutive years, the Tiger Claw Elite Championships nested its competition within various tournaments across the nation, beginning with a season opener at Disneyland® in Anaheim, California, early in the year. Over the summer, it crossed the country through a dozen different tournaments. Winners qualified to compete in the finals at the end of the year, held in Disney's Wide World of Sports® complex near Orlando, Florida. The final year took a different turn. In 2008, the Tiger Claw Elite Championships were held in Santa Clara, California; but in response to the tragic Sichuan earthquake that struck just prior to the tournament, it morphed into a massive fundraiser, Martial Arts Benefit for Quake Victims. The leading San Francisco Bay Area Chinese martial arts schools came out and put on a tremendous benefit performance show, raising over \$73,000, all of which was donated to construct a new school in Sichuan. After that, the Tiger Claw Elite Championships went on hiatus.



In the wake of such success, the local Chinese martial arts community clamored for continuation, so Tiger Claw launched Tiger Claw Elite KungFuMagazine.com Championship the following year. Held under the gargantuan 80,000-square-foot canopy of the San Jose McEnery Convention Center's South Hall, it was a cooperative effort with the Bay Area Sport Karate Association, which held their Karate competition separately and simultaneously. In 2012, Tiger Claw Elite KungFuMagazine.com Championship was combined with the 20th anniversary celebration, KUNG FU TAI CHI 20 YEARS. In addition, KUNG FU TAI CHI DAY began in Plaza de Cesar Chavez, a lovely greenway park in the heart of downtown San Jose and within a block of the convention center. KUNG FU TAI CHI 20 YEARS was covered with a special commemorative issue and DVD, along with over 2000 photos on facebook and dozens of free videos on YouTube.

In 2013, Tiger Claw went completely independent under the re-established banner of Tiger Claw Elite. The Tiger Claw Elite Traditional Karate Championship and the Tiger Claw Elite Taekwondo Championship were added, as Tiger Claw serves all styles of martial arts. Both the Tiger Claw Elite KungFuMagazine.com Championship and KUNG FU TAI CHI DAY have been growing steadily each year. This year, the Tiger Claw Elite Championships attracted over eleven-hundred competitors and over eleven-hundred spectators.

With the decline of print publishing and the shift towards the internet, the Tiger Claw Elite KungFuMagazine.com Championship has become another vehicle for *Kung Fu Tai Chi* to propound Chinese martial arts. Through the championship, *Kung Fu Tai Chi* can support the Chinese martial arts community in a very hands-on way, providing a gathering place and showcasing the champions. Extensive coverage is presented both here and on KungFuMagazine.com, along with our facebook page and YouTube channel.

In previous years, there were always rumors of San Jose dismantling South Hall. This year, the convention center has already reserved a date for next year's Tiger Claw Elite Championships, scheduled for the weekend of May 21, 2016. Mark your calendars!

Join us here now for complete coverage of this year's event. You'll find even more on our official websites, www.TigerClawElite.com and www.KungFuTaiChiDay.com. Plus there are more photos posted on both the *Kung Fu Tai Chi* and Tiger Claw facebook pages and free videos on KungFuMagazine.com's YouTube channel. ☺

TIGER CLAW ELITE

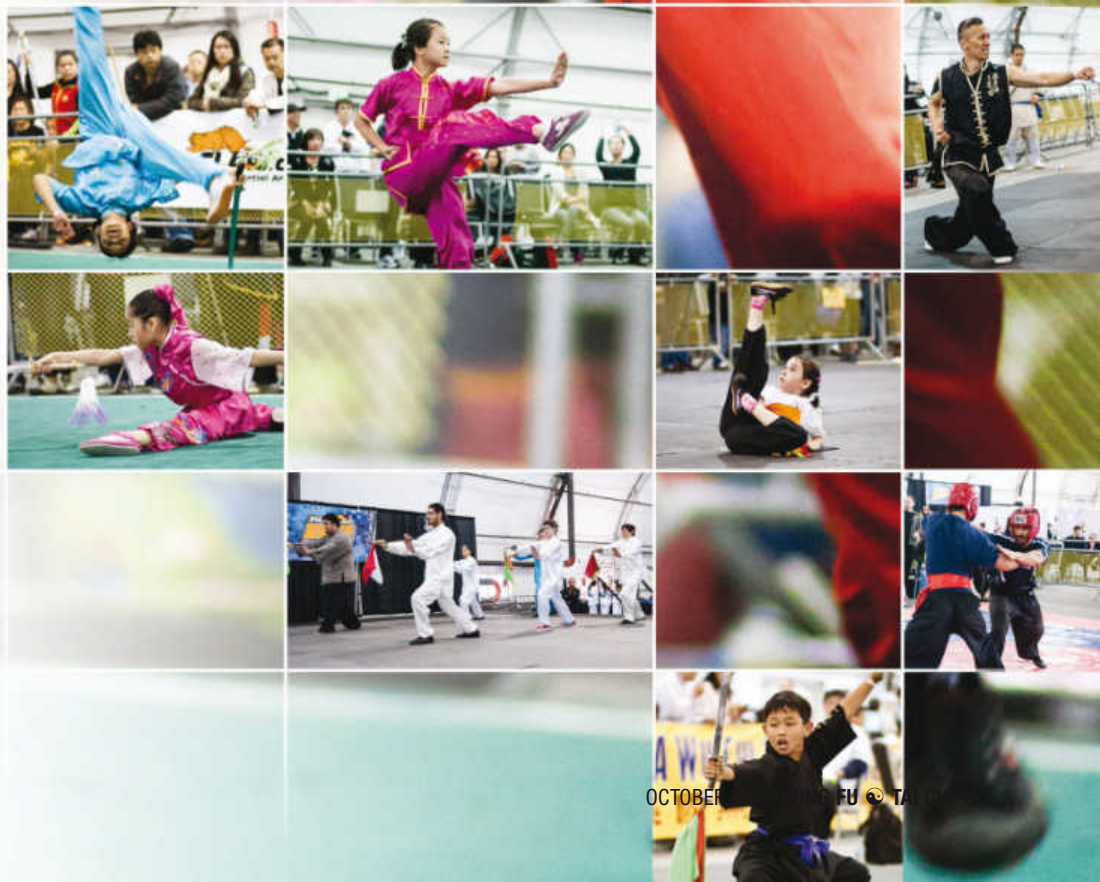
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CHAMPIONSHIP


The Tiger Claw Elite KungFuMagazine.com Championship reached its competitor cap of 400 prior to the pre-registration closure date, but there were several late adds for outstanding Tiger Claw clients. When all was counted, it was just two shy of 500 competitors in this year's Tiger Claw Elite KungFuMagazine.com Championship, far beyond what was anticipated. Over 200 spectator tickets were pre-sold specifically through the Chinese side alone; some 900 walk-up spectators came too, but whether they came for the Chinese martial arts, Taekwondo or Brazilian Jiu-Jitsu wasn't tabulated. Hopefully, everyone watched a little of everything, but more likely, each group stayed close to their respective styles.

There were eight rings, including one wushu carpet and one Push Hands mat, plus the main stage. Once again, Coach Christopher Pei (Cover Master September+October 2013) and Associate Publisher Gene Ching served as Masters of Ceremonies. Ryan Chen and his team brought a real-time ring order display again, projected on South Hall's canopy.

As a new feature, *Kung Fu Tai Chi* magazine gave away a free subscription for one lucky person who posted their photos to #tigerclawelite on either Twitter, Facebook or Instagram. Response wasn't overwhelming, but it was fun, so it will be continued next year. The winners of this year's free subscriptions are Jeanette S. of Mount Vernon, WA for facebook and Kira M. of Alameda, CA for Twitter.

For the third year, the Tiger Claw Judges' Union participated in the Tiger Claw Elite KungFuMagazine.com Championship. The Union has been working to





refine rules and raise the standard for judging in the Chinese martial arts. Unfortunately, due to schedule conflicts, many senior judges had to bow out this year, but this gave some of the up-and-coming judges a chance to shine.

Remarkably, despite over-booking the number of competitors and losing many judges, the 2015 Tiger Claw Elite KungFuMagazine.com Championship finished on time. There were some hiccups as expected from any major Chinese martial arts competition, but the event ran smoothly overall—in fact, smoother than ever.

2015 WildAid Tiger Claw Champions

In honor of the Year of the Tiger in 2010, Tiger Claw's 2nd KungFuMagazine.com Championship cooperated with the non-profit Tiger Claw Foundation to bring attention to the plight of the tiger by supporting WildAid, an international non-profit organization. WildAid's mission is to end the illegal wildlife trade within our lifetimes. Jackie Chan is a primary spokesperson for WildAid, accompanied by Harrison Ford, Yao Ming, Leonardo DiCaprio, Li Bingbing, Maggie Q and many other international celebrities. All proceeds from this division will be donated to WildAid's efforts.

The WildAid Tiger Claw Champion is a special "any style, any form" division at Tiger Claw Elite Championship, the only place where contestants from Karate, Taekwondo and the Chinese martial arts can compete against each other. The WildAid Tiger Claw Champion is awarded a custom trophy and special showcases in *Kung Fu Tai Chi* magazine including the Back Cover (see the back of this issue), Inside Back Cover and "got qi?" in the following year.

This year, the Tiger Claw Elite Championship added a youth division, the WildAid Kid Tiger Championship, for competitors age 17 and under. The addition was so successful that Tiger Claw split the youth division into two age groups, awarding an additional trophy to the 11 & Under competitors. Both of the WildAid Kid Tiger winners were students of Yu Zhenlong, the 2013 WildAid Tiger Claw Champion. ☯



WildAid Tiger Claw Champion: Tian Chongfang

Competitors: Alex Azevedo, Michael Chan, Brandon Curtis, Matthew Macedo, Peng Yandong, Vivian Tam, Jacob Tomson, Kathy Yang, Zhao Haichuan

WildAid Kid Tiger 12-17: Leland Zhang

Competitors: Lexi Bustamante, Gavin Chu, Rhea Go, Bailey Gong, Emily Ha, Benson Lin, Samantha Lin, Andre Magnum, Andrew Xi, Shawn Xu, Morgan Yee

WildAid Kid Tiger 11 & Under: Ian Lim

Competitors: Alex Attack, Meela Chu, Waylon Ho, Max Lwin, Zane Ort, Evan Tang, Derek Tran Emons

When the buying stops, the killing can too.



For more information on WildAid, visit their website at www.wildaid.org.



2015 Drunken Style Champion



The 1st Drunken Style Championship was a new special showcase division, open to all comers specializing in



drunken style. The 1st Drunken Style Championship was sponsored by Kung Fu Girl Riesling, which has earned a 91 Points rating and placed in the "Top 100 Wine" list two years in a row from Wine Spectator, as well as being recognized as "Best Value" five years in a row. All competitors received a complimentary bottle of Kung Fu Girl Riesling (note that competitors had to be of legal drinking age in California to compete). The 1st Drunken Style Champion was Tian Chongfang, who was awarded a special custom-made Wine Cup trophy. Remarkably, Tian captured both this new event and the coveted WildAid Tiger Claw Champion title this year.

These special showcase divisions help to spotlight the wide diversity of Chinese martial arts. It is uncertain if the Drunken Style Championship will continue next year. It depends on available sponsorship. However, next year will be the Year of the Monkey, and there's discussion of a special *Tongzong* showcase. Stay tuned for next year.

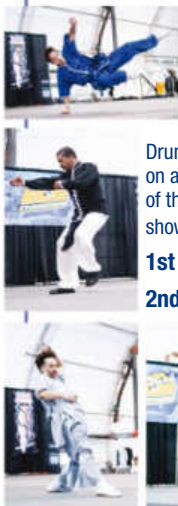
1st place: Tian Chongfang

2nd place: Troy Dunwood

3rd place: Chris Shepherd

Runners up: Shawn Lei, Jaime Maldonado

For more information on Kung Fu Girl Riesling, visit their website at www.charlessmithwines.com/qr/kung-fu-girl



2015 Tiger Claw Elite KungFuMagazine.com Championship Grand Champions

Note: Only the Advanced Divisions were separated by gender.

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7-9 Intermediate

Sally Moyland, Dragon Rhythm Shaolin Kung Fu, Fremont CA

7-9 Advanced

Max Lwin, Kung Fu Dragon USA, Pleasanton CA

10-13 Intermediate

Ean Bennett, Shaolin Shaolin Martial Arts, Cupertino CA

10-13 Advanced

Shawn Xu, Kung Fu Dragon USA, Pleasanton CA

14-17 Intermediate

Evan He, Kung Fu Dragon USA, Pleasanton CA

14-17 Advanced Female

Rhea Go, Wu Chi Kung Fu Academy, Fremont CA.

14-17 Advanced Male

Richie Sun, Shaolin Shaolin Martial Arts, Cupertino CA

18 & Over Intermediate

Gloria Lozano, Tien Shan Tzi, El Paso TX

18 & Over Advanced Female

Kathy Yang, Yang's Martial Arts Association, Roslindale MA

18 & Over Advanced Male

Ryo Eguchi, Shaolin Temple USA, San Francisco CA

WUSHU

7-9 Intermediate

Lucas Hara, Kung Fu Dragon USA, Pleasanton CA

7-9 Advanced

Evan Tang, Kung Fu Dragon USA, Pleasanton CA

10-13 Intermediate

Emily Ha, Kung Fu Dragon USA, Pleasanton CA

10-13 Advanced

Isabella Miller, Pacific Wushu, San Ramon CA

14-17 Intermediate

Quincy Kumfert, Kung Fu Dragon USA, Pleasanton CA

14-17 Advanced Female

Jacqueline Wong, Legend Kung Fu Academy, Fremont CA

14-17 Advanced Male

Miguel Geronimo, Legend Kung Fu Academy, Fremont CA

18 & Over Advanced Male

Yang Tengzhu, Beijing Capital Institute of Physical Education, Beijing China

TAICHI & INTERNAL

18 & Under Intermediate

Nathan Chou, Zhang Kung Fu Institute, Union City CA

18 & Under Advanced Female

Xu Fonda, Ben's Shaolin Kung Fu, Cupertino CA

19-45 Intermediate

Steven Alfano, US Wushu Center, Portland OR

19-45 Advanced Female

Hu Yanbin, Pure Shaolin Kung Fu, Belmont CA

19-45, Advanced Male

Wang Gang, Cangzhou, China

46 & Over Intermediate

Eva Ye, S.F. Jin Cai Tai Chi, San Francisco CA

46 & Over Advanced Female

Emily Lee, S.F. Jin Cai Tai Chi, San Francisco CA

46 & Over Advanced Male

He Xi, Wudang Dao Jiao Xuan Zhen Gongfu Yuen, Hubei, China

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WildAid Tiger Claw Champion

Tian Chongfang, Wu Chi Kung Fu Academy, Fremont CA, Headmaster Tao He

WildAid Kid Tiger 11 & Under

Ian Lim, Kung Fu Dragon USA, Pleasanton CA, Headmaster Zhenlong Yu

WildAid Kid Tiger 12-17

Leland Zhang, Kung Fu Dragon USA, Pleasanton CA, Headmaster Zhenlong Yu

DRUNKEN STYLE CHAMPION

Tian Chongfang, Wu Chi Kung Fu Academy, Fremont CA, Headmaster Tao He

GROUP COMPETITION

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Kung Fu Dragon USA, Pleasanton CA, Headmaster Zhenlong Yu

Internal Forms

S.F. Jin Cai Tai Chi, San Francisco CA, Headmaster Jin Cai Dai

DIJILIAN

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Elena Chow, Lisa Oshiba, Ami Douglas

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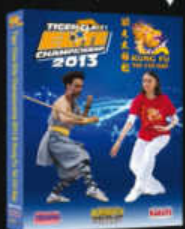
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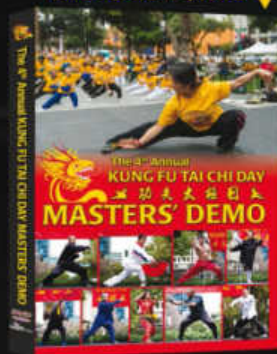
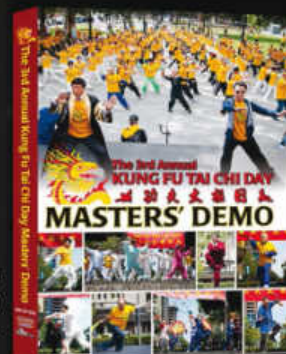


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TIGER CLAW ELITE BRAZILIAN JIU-JITSU INVITATIONAL

The inaugural Tiger Claw Elite Brazilian Jiu-Jitsu Invitational was overseen by Tiger Claw Customer Service Representative Chris Kronkright. Kronkright currently holds the rank of 2nd Dan in Judo and a Purple Belt (with four stripes) in Brazilian Jiu-Jitsu under Charles Gracie of the founding Gracie family. He has been competing for years, earning gold medals at the California Judo Open, the Brazilian Jiu-Jitsu American Cup, the U.S. Open, and at the North American Grappling Association Championship. With the generous support of Coach Eric Mananzan, Kronkright spearheaded this event as an introduction to Brazilian Jiu-Jitsu for Tiger Claw Elite Championships. The Tiger Claw Elite Brazilian Jiu-Jitsu Invitational had a modest beginning with only one mat and less than a dozen competitors. The focus of the Invitational was largely on children contestants. Some adult demonstration matches were also held in hopes of showcasing the diversity of Brazilian Jiu-Jitsu to the Tiger Claw Elite Championships audience.

The Invitational was well organized and seemed to have a positive impact with the Tiger Claw Elite Championships crowd. The bouts were friendly and even the losers managed to have a good time. Although greatly overshadowed by the seventeen rings of Taekwondo and Chinese martial arts, the Tiger Claw Elite Brazilian Jiu-Jitsu Invitational drew a decent crowd of spectators who were clearly not friends or family of the Jiu-Jitsu competitors. It piqued their curiosity enough to inquire more, which is exactly the response Kronkright was hoping would happen.

Jujitsu and Judo have the longest-standing histories in the United States, having been imported in the wake of WWII, coming home with American troops returning from the war in Japan. Brazilian Jiu-Jitsu has only recently come to American attention, predominantly due to its influence on MMA. Today, there is a growing split between what might be labeled "traditional" Brazilian Jiu-Jitsu, which is more self-defense and street combat oriented, and the sort of Brazilian Jiu-Jitsu practiced in MMA, which is bound by the rules of the sport. While the West Coast sees several independent Brazilian Jiu-Jitsu tournaments every year, Brazilian Jiu-Jitsu is a relative newcomer to combined martial arts events such as the Tiger Claw Elite Championships.

Given the success of the Tiger Claw Elite Brazilian Jiu-Jitsu Invitational, it is likely to continue next year.

For more information, Chris Kronkright can be contacted through Tiger Claw at TigerClaw.com.



TIGER CLAW ELITE TAEKWONDO CHAMPIONSHIP

The 3rd Annual Tiger Claw Elite Taekwondo Championship was overseen by Grandmaster Kwang Il Bae and his team at Palo Alto Martial Arts again this year. The Palo Alto Martial Arts (PAMA) is a World Taekwondo Federation (WTF) and KUKKIWON-affiliated Taekwondo studio located near Stanford University. Grandmaster Bae is a lifelong Taekwondo practitioner, honorably discharged from the Korean Army Special Unit (akin to America's Special Forces) as a First Lieutenant. He is currently ranked as 7th Dan in Taekwondo and 5th Dan in Hapkido. He is also certified as an international-level Taekwondo referee for both forms and fighting. The Tiger Claw Elite Taekwondo Championship has the blessing of Grandmaster Jin Ki Lim, President of the California United Taekwondo Association (CUTA).

The Tiger Claw Elite Taekwondo Championship continues with its meteoric growth at the Tiger Claw Elite Championships, expanding from less than 400 competitors last year to nearly 470 this year. Just like last year, two more rings were added, bringing the total number of Taekwondo rings to eight.

The Tiger Claw Elite Taekwondo Championship featured competition in the following divisions: Regular *Poomsae* (forms 품새), Open *Poomsae*, Synchronized *Poomsae*, Weapon Form, Individual Sports *Poomsae*, Obstacle Course for children, and *Kyoroogi* (free sparring 겨루기). *Poomsae* competition followed the regulations of the WTF and the sparring followed USA Taekwondo (USAT) and WTF rules. Individual Sports *Poomsae* and Obstacle Course for children cannot be found at any other local tournament.

All of the referees were certified under WTF, USAT or CUTA. As Taekwondo is an Olympic event, refereeing is strictly regulated and the referees are certified and paid professionals. Tiger Claw Elite Taekwondo Championship boasted the highest number of international referees in a Northern California tournament, more referees than most state tournaments. Eight internationally credentialed referees were invited to ensure the fairest and highest quality judging. With smart tablet score entry system for the referees and prominent digital score displays for the rings, Taekwondo leads the American martial arts community with its high standards for judging, showing once again just what it takes to be of Olympic caliber. The Tiger Claw Elite Taekwondo Championship ran smoothly and on time.

Master Kwangil Bae runs Palo Alto Martial Arts in Palo Alto, CA. For more information, see BAETKD.com.





The 4th Annual KUNG FU TAI CHI DAY 功夫太極日

By Gene Ching

Photos by Ronald Goossens, Kevin Ho,
Patrick Lugo, Greg Lynch Jr., and Jeff Wong



THE 4th Annual KUNG FU TAI CHI DAY was held again in the spacious Plaza de Cesar Chavez, in the heart of downtown San Jose, California, just a short walk from the San Jose McEnery Convention Center. The morning was overcast (though the sun peeked out towards mid-day) and the weather stayed cool with a light cloud cover and pleasant breezes. It was perfect for a day in the park. Nearly 400 "2015 KUNG FU TAI CHI DAY" T-shirts were pre-sold for the event, and more during the day, which gives some inkling of the size of the crowd.

For the third year in a row, a mass demonstration of the Simplified 24 Tai Chi routine was staged at the beginning of the day's festivities. Mass Tai Chi demonstrations are rigorously rehearsed in China, but here in America it's a little more *laissez-faire*. In the past, everyone was lined up informally, but this year columns and rows were marked out ahead of time for a much neater and more orderly presentation. Column leaders were instructed to pay careful attention to the lead (main conductor) so as to keep everyone synchronized. This year, the KUNG FU TAI CHI DAY Simplified 24



2015 KUNG FU TAI CHI DAY Performances

1. **Wuji Xiao Yao Na** (无极逍遥拿) by Grandmaster Liang Shou-Yu (梁守渝)
2. **Shadowless Sword** (无影剑) by Professor Wang Peikun (王培坤)
3. **Yang Tai Chi Sword** by Yang Jun (楊軍)
4. **YMAA Retreat Center**, leader Dr. Yang Jwing-Ming (楊俊敏):
 - a) White Crane Empty Hand Against Staff by Quentin Lopes & Michelle Lin
 - b) Chinese Sai by Jonathan Chang
 - c) Three Power Sword Matching (*San Cai Dui Jian* 三才對劍) by Nicholas Yang & Kathy Yang
 - d) Yang Family Er Lu Qiang by Quentin Lopes
 - e) Tiger & Crane form (*Yao Hu* 鵝虎) by Dr. Yang Jwing-Ming
 - f) Spear vs Saber by Nicholas Yang & Jonathan Chang
5. **Hung Gar Fist** by Grandmaster Chiu Chi Ling
6. **Tai Chi Fly Whisk** (太極拂塵) by Jia Shusen (賈樹森)
7. **42 Competition Taiji** by Pan Shuming (潘樹明)
8. **Wudang Sword** (武當劍) by Dai Jincai (戴進才)
9. **Tai Chi Kung Fu Fan** (太極功夫扇) by De Yang Tai Chi (德陽太極), leader Liu Yuk (劉玉珂)
10. **Group 42 Tai Chi** (42式隊列太極拳) by San Francisco Fitness Tai Chi, leader He Xiaodong (何曉東)
11. **Praying Mantis *Ling Beng-Bo* form** (太極螳螂 - 崩步拳對練) by Francis and Peter Tram
12. **Chen Style Tai Chi** by Mike Ng (伍偉杰)
13. **Zhao Bao Taiji** (趙堡太極拳) by USA Tai Chi Culture Association, leader Wayne Peng (彭文)
14. **School performance** by Dragon Rhythm Shaolin Kung Fu, leader Yuan Long (袁龍)
15. **American Chen Taiji Society**, leader Sifu Tony Wong:
 - a) Chen Taiji Laojia hand form (solo);
 - b) Chen Style Hunyuan Taiji Dao (group)
16. **Praying Mantis staff form** (太極螳螂 - 陰手棍對練) by Francis and Peter Tram
17. **Hunyuan Tai Chi Cane** by Master Bryant Fong (方國旋)
18. **Wuji Xiao Yao Quan** by He Tao (何濤)
19. **Baji Praying Mantis** (八極螳螂拳) by Wang Gang (王剛)
20. **Xingyi Fist** (形意拳) by Li Yanru (李艷如)
21. **Swordplay** (劍術) by Li Tianci (李天賜)
22. **Group Tai Chi Broadwords** by Ohlone Tai Chi Qigong Club, leader May Chen
23. **Wudang Taiji** by He Xi (賀曦)
24. **Baji Jingang 8 movements** by Gary Kang (康峰)
25. **Baji Big Frame** (八極大架) by Yu Kai (于凱)
26. **China Taichi Kung Fu** (中國太極功夫)
27. **Straight Sword** by Wes Letioa
28. **Tai Chi Fan** by Alan Byar and Bunhor Heng
29. **Yang Style Tai Chi Fan** by Emily Lee
30. **Hung Gar** by Donald Hamby
31. **Tai Chi and *Nanquan*** by Victor Migalchan
32. **Tai Chi Fan** by Eva Ye
33. **Tai Chi 42 Competition Sword** by Pan Shuming (潘樹明)
34. **Group Tai Chi** by Jing Cai Tai Chi, leader Dai Jingcai
35. **School performance by Wushu Kung Fu Academy** (飛師父功夫學院), leader Fei Chen
36. **School performance by KungFu Dragon USA** (禪龍功夫), leader Yu Zhenlong (于振龍)

Participating Groups in the Group Simplified Tai Chi Recital

China Tai Chi Kung Fu (中國太極功夫), leader Wes Letioa
 De Yang Tai Chi (德陽太極拳隊劉玉珂老師), Leader Lily Liu
 Hongyang Taichi Fitness Association (弘揚太極健身協會李瑞玉老師), leader Lily Li
 Jing Cai Tai Chi Team (三藩市精才太極隊代金才老師)
 Lakeside Taichi Fremont (湖畔太極 何寧老師), leader He Ning
 Ming Kong Tai Chi (明空太極養生協會林元閻老師), leader Jeff Lin
 Oakland YMCA, leader Susan Sperber
 Ohlone Tai Chi Qigong Club (陳端宜老師), leader May Chen
 O-Mei Kung Fu Academy (峨嵋學苑鄒雲建老師), leader Zou Yunjian
 Ortega Tai Chi Group (梁笑蘭老師), leader Xiao Lan Liang
 San Francisco Fitness Tai Chi (三藩市健體太極拳隊何曉東老師)
 SF Recreation Club, leader Philip Lim
 San Jose Tai Chi Mantis (圣荷西太極養生協會/太極螳螂隊馮觀輝), Leader Jeffery Fung
 Stockton International Yang Chengfu Tai Chi Chuan Center, leader Ray Tom and Bing Hui
 Synergy Tai Chi (思齊行健梁克明老師), leader Keming-Liang
 Tai Chi Yuen (太極友緣人), leader Rose Yuen
 Wu Chi Kung Fu Academy (無極功夫學院何濤老師), leader He Tao





Tai Chi mass demonstration was led by none other than China's "Tai Chi Queen" Gao Jiamin. She earned the title by capturing a record number of gold medals in Tai Chi, an astronomical 32 golds, all at major competitions at the World Wushu Championships, the Asian Games, the Eastern Asia Games, and many other notable tournaments. Master Gao was the original poster girl for the Simplified 24 Tai Chi instructional materials that were distributed by China to disseminate this new form after the Cultural Revolution (Simplified 24 Tai Chi was originally developed in 1956, which means next year will mark its sixtieth anniversary).



There were three free workshops, all Tai Chi-oriented this year. The three presenters were Master Gao Jiamin, Master Yang Jun (May+June 2015 Cover Master) and Professor Wang Peikun (March+April 2013 Cover Master). These workshops were very informal, held on the grass under the Jacaranda trees.



Just like last year, Peter Chan's team from Ben's Shaolin Kung Fu School provided a traditional Chinese lion dance. Coach Christopher Pei (September+October 2013 Cover Master) and Master Bryant Fong (September+October 2014 Cover Master) were the Masters of Ceremonies. Mama Liu's, a Taiwanese street-food style truck, provided authentic Chinese cuisine. In addition, Jeff Lin served to coordinate the performances. Unfortunately, KUNG FU TAI CHI DAY'S patron politician, Kansan Chu, an upstanding supporter of Chinese martial arts, could not be present due to his obligations to the Democratic Party. However, he sent his regards, and his former seat on San Jose's City Council provided great assistance with securing Plaza de Cesar Chavez for the street fair. As mentioned in last year's report, Chu's absence may elicit a relocation of this event next year. ☺

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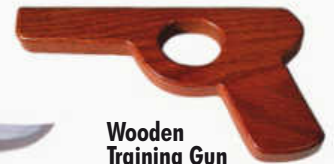
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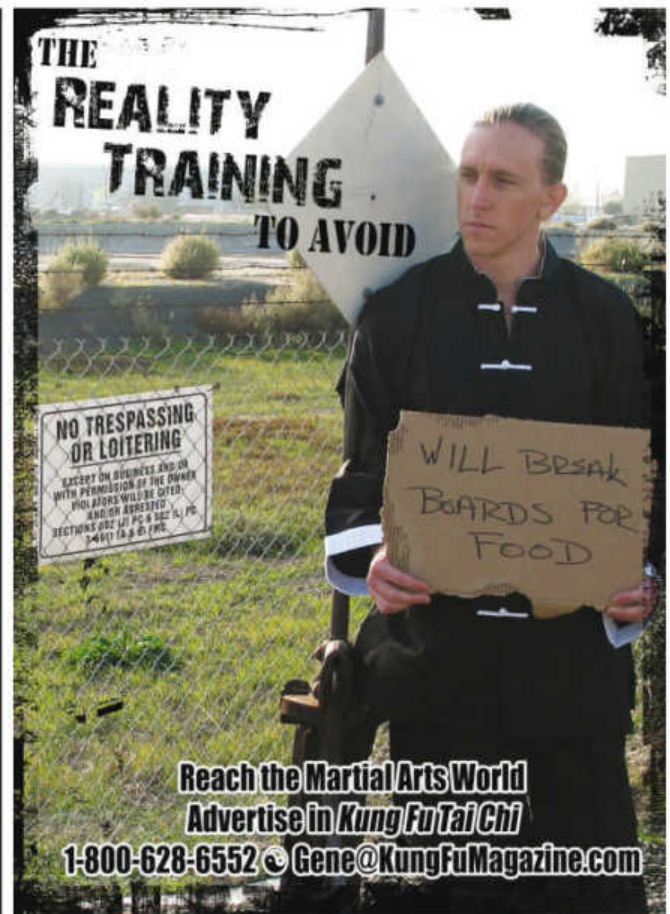


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WHY DOES THE TAI CHI GALA CONTINUE TO GROW?

By Violet Li



In the past twenty years, numerous outstanding Chinese martial arts masters have migrated to the U.S. and opened schools. Each year, scores of masters from China visit this country and host workshops in big cities, making mastery of Tai Chi and Qigong more accessible than ever before. Consequently, the need for large martial arts workshops has been on a decline. It was therefore encouraging to see how the Tai Chi Gala continues to strive. This year's program on June 5-7 was a great success.

Of Chinese heritage, American Tai Chi Grandmaster Jou Tsung Hwa was respected as a Tai Chi maverick as well as an innovator. His book, *The Dao of Taijiquan*, has been the bible for many Tai Chi practitioners just starting their journey. He hosted the first Zhang San Feng Festival in 1977 as a free event to embrace and celebrate all styles of internal Chinese martial arts. At its peak, attendance exceeded 700 people at Jou's Tai Chi Farm in Warwick, New York. Many Tai Chi masters traveled far to exchange their knowledge and skills with their peers as well as share their art with students. Throughout the years, many participants were intrigued and sought deeper knowledge of the art, and some of the students were inspired to be instructors. The internal Chinese martial arts grew in popularity. Sorrowfully, Grandmaster Jou died in a car accident at the untimely age of 81, considering his health and fitness condition were superb.

Sifu Loretta Wollering, the only disciple of Grandmaster Jou, took upon herself the responsibility of carrying on the tradition and started the Tai Chi Gala. Without the free resources of Tai Chi Farm, the Tai Chi Gala has been hosted in a hotel in Albany, New York, near the airport.

This year more than 200 people coming from various parts of the country attended, representing healthy growth of the event; some traveled from California, Texas, and Florida; several came from three cities in Canada; one person came from Trinidad while another came from Columbia. Nearly 80 percent of the participants have attended the event more than once, and half of the participants have attended more than five times. So what is the secret to allure people back repeatedly?

Sifu Wollering has inherited Grandmaster Jou's sharing spirit and unbiased attitude toward the diversity of the internal martial arts, which was reflected in this year's program. In the one-and-a-half day training program, the Tai Chi Gala offered 26 workshops. There were also special workshops before the Tai Chi Gala with Sifus Jiangye Jiang and Richard Clear and a five-day *Baguazhang* workshop with Dr. John Painter right after the Tai Chi Gala. Except early morning practices, there were four classes taking place simultaneously for attendees to choose from. The classes encompassed Chen, Yang, Wu/Hao, Cheng Man Ch'ing, and Wudang Tai Chi styles, and Hung Ga, as well as rare internal styles like Wu Mei Pai, Da Cheng Chuan, Li Family *Jiu Long* (or Nine Dragon) *Baguazhang*, Dong Hai Chuan *Baguazhang*, and others. Some of the classes targeted advanced practitioners (e.g., Tai Chi Iron Palm & Dim Mak by Sifu Richard Clear, Martial & Practical Taijiquan for All Styles by Dr. Painter, and Zhan Zhuang Healing Meditation by Sifu Ren-Gang Wang). Some presenting instructors also sat in those advanced classes while they were available. There were also classes designed for beginners (e.g., Qigong Patting Techniques by Sifu Jianye Jiang, Tai Chi Ruler and Tai Chi Metal Spheres by Sifu Donald Wong, Wu/Hao Tai Chi Short Form by Sifu David Richie, and *Yijinjing* by Sifu Ken Lo).



Push Hands requires a partner to work with and it remains an important subject for the Tai Chi Gala. Late Friday night (June 5), after the opening ceremony, most people felt tired, especially due to travel. Nonetheless, Sifu Avi Schneier of Brooklyn, New York, was overjoyed and enlisted people to participate in push hands. Sure enough, many were just itching to try out their skills with a fellow practitioner. Pairs of old friends who had not seen each other for years, grabbed each other and pushed hands in the hotel's courtyard. No wonder there were several Push Hands classes during the weekend (e.g., Advanced Push Hands by Sifu Ren-Gang Wang, Push Hands Scenarios and Q & A by Sifu Avi Schneier, Iron Body and Push Hands by Sifu Richard Clear, and Beginners' Push Exercises for Push Hands by Sifu William Phillips).

There were also a few theory classes. Sifu Wollering's Hou Tian (or post-natal) *I-Ching* Divination Method was profound. The *I-Ching* or *Book of Changes* is considered by many to be the ultimate theory illuminating the entire universe and all the events that occur under the sun. It is challenging to understand its concept and methodology, not to mention applying its principle to interpret any phenomenon or happening in life. Loretta utilized the Taoist five-element method and intensive symbolism to facilitate the understanding of the *I-Ching* hexagrams so people could gain a deeper, richer understanding of things concerning them.

Sifu Sharif Bey is a Hung Ga master under the lineage of Grandmaster Frank Yee. He created Unified Field Fitness, a philosophy that embraces the idea of Integrated Existence through Gestalt Bioenergetics. Sifu Bey shared his concept during the Tai Chi Gala, which enlightened many. They valued Bey's vast knowledge in the area of psychology, body physics, and martial arts to construct this concept. Several participants wished that there could be more time to further discuss it. After the session was over, many encircled Sifu Bey and continued discussion and even carried it over to the lunch table.

In general, a sharing attitude and sense of generosity pervaded the Tai Chi Gala. All instructors were liberally disseminating their knowledge, skills, and techniques with attendees without reservation. When asked how Dan Tian rotation was executed, Sifu Jianye Jiang pulled up his shirt without hesitation to expose his abdomen and exhibit how it was done. Sifu Donald Wong is a master in the Chinese martial arts and qigong. He is known for his remarkable skills emitting Qi to help others with various health conditions. During the Tai Chi Gala, he kindly released his Qi to others either in the classes or in the hallway. It is this atmosphere of caring and sharing by both masters and students that has enabled the Tai Chi Gala to succeed year after year. ☺

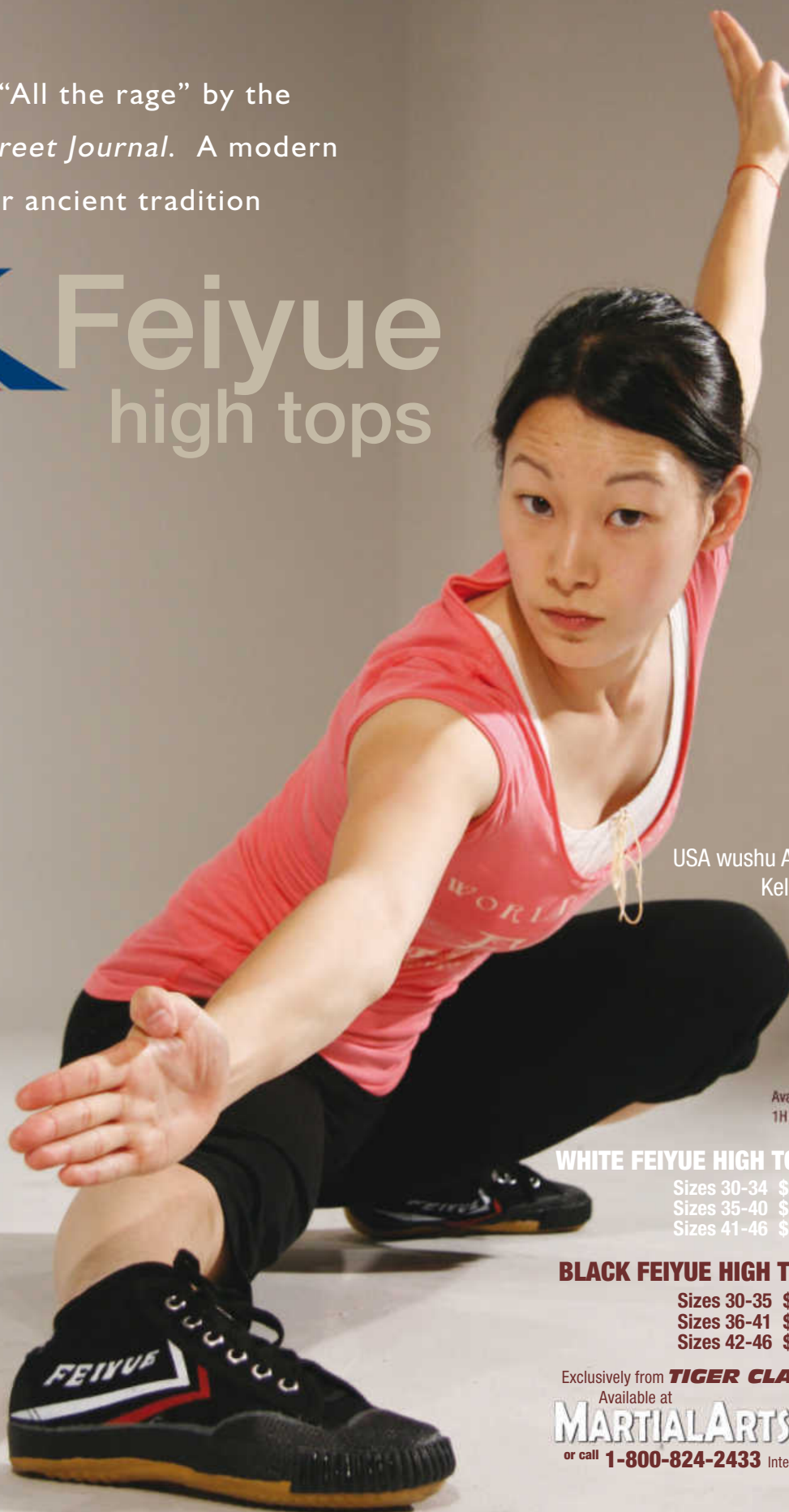
Violet Li is a 12th generation Chen style Tai Chi Inheritor, certified Taiji (Taichi) instructor, and certified Heart Zone Trainer. She has studied Taiji and Qigong with many grandmasters and experts. She was also a presenter at the Tai Chi Gala.

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Kung Fu Nuns in Nepal Earthquake



Since 2010, the KungFuMagazine.com forum has been following reports of the nuns of the Amitabha Drukpa Nunnery just outside of Katmandu who are avid practitioners of Kung Fu. Although this sect has no previous connection with Kung Fu, their spiritual leader, His Holiness the Gyalwang Drukpa, established a Kung Fu training program for the nuns who were previously banned from practice. On April 25, 2015, a disastrous series of earthquakes began hitting Nepal. At this

writing, there have been over 300 aftershocks and nearly 9000 lives lost. Following the first major quake, some 300 nuns refused to be evacuated from the disaster area. They insisted on remaining to help quake victims. For the nuns, the community work is an extension of their kung fu training.

<http://www.kungfumagazine.com/forum/showthread.php?47834-Kung-Fu-Nuns-amp-Shaolin-Nuns&p=1283420#post1283420>

Dragon Girls, GENER8ION + M.I.A. - The New International Sound Pt. II and Tagou

China's massive martial arts academy, Tagou near Shaolin Temple, is featured in the latest music video by Sri Lankan recording artist M.I.A. It's a musical collaboration between her and GENER8ION, a multidisciplinary project headed up by French producer Surkin. The video is directed Inigo Westmeier who also directed *Dragon Girls* (a.k.a. *Drachenmädchen* 2013). *Dragon Girls* won Best International Feature Documentary Award at 2013 Hot Docs Canadian International Documentary Festival.

<http://www.kungfumagazine.com/forum/showthread.php?65857-Dragon-Girls>



Chengdu Aviation Training Institute Stewardesses

Kung Fu, specifically Wing Chun, is a mandatory part of Chinese steward and stewardess training in China. In April 2010, images of students training in martial arts from the Chengdu Aviation Training Institute went viral. Photos published by *People's Daily Online* showed young stewardesses undergoing rigorous military-like training like crawling through mud, breaking boards and even cracking a rice bowl using Iron Finger qigong. One of the Institute's instructors said they want recruits to understand the 'gentle art of Chinese culture' and have strong counter-terrorism skills. Similar Kung Fu programs are taught at the Sichuan Southwest Vocational College of Civil Aviation, China Eastern Airlines and Hong Kong Airlines.

<http://www.kungfumagazine.com/forum/showthread.php?60046-Kung-Fu-Stewardesses&p=1283364#post1283364>



On KungFuMagazine.com (MAY & JUNE 2015)

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Interview with Marko Zaror by david j. moore

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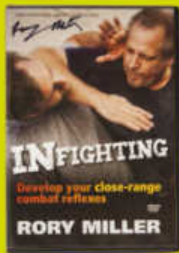
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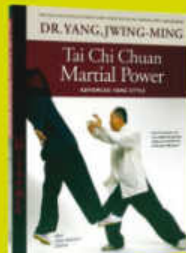
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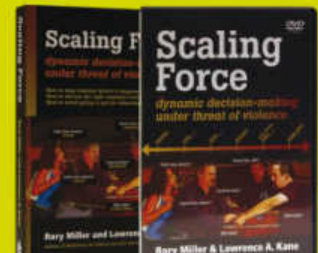
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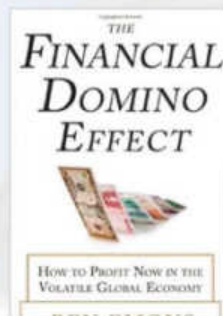
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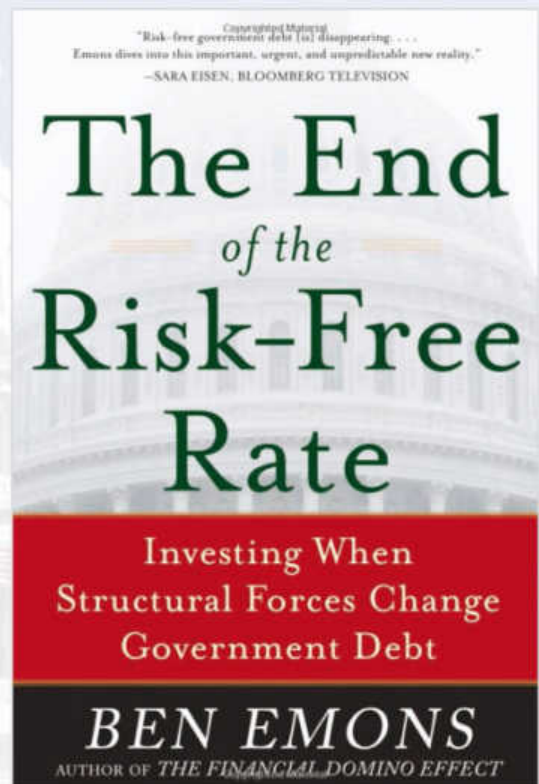
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CWA Delegation Visits

By Gene Ching and Gigi Oh



KUNG FU TAI CHI

Autumn Polearm (*chunqiudadao*). In addition, Taiji is adding more divisions. In the past, Wushu included two divisions for Taiji: Taijiquan (open hand) and Taijijian (sword). The newly proposed Taiji divisions are Yang Taijiquan, Yang Taijijian, Chen Taijiquan and Chen Taijijian. As these new Taiji divisions are open to both sexes, this means that there will be six new divisions available to females and six to males. All of these new divisions are classified as "traditional" and are not to be judged on *nandu* (difficult techniques).

On May 16, a delegation from the Chinese Wushu Association visited *Kung Fu Tai Chi* headquarters in Fremont, California. The delegation was on a mission to the Americas to help disseminate some of the upcoming changes for international Wushu competition. Leading the delegation was He Qinglong, Vice President of the Chinese Wushu Association (CWA). Other delegation members included Chen Jianyun, Professor at Beijing Sports University; Liu Guangqi, Shanghai Wushu General Coach; Sha Weizhang, Guangdong Wushu Team Sanda Coach; and Zhao Yong, Hubei General Coach and former National Wushu Coach. Also traveling with the delegation was Fu Bo, the Deputy Director of Foreign Affairs for the CWA, who served as translator. The delegation had come to America after a visit to Mexico. Mexico is hoping to host the next Pan American Wushu Games, so the delegation offered training there. In America, they visited Gao Jiamin (known in Wushu circles as the "Tai Chi Queen") in Portland, and then came to the San Francisco Bay Area to visit Zou Yunjian (*Kung Fu Tai Chi* July+August 2013 cover master). Zhao Yong was one of Master Zou's coaches.

He Qinglong briefed *Kung Fu Tai Chi* on some of the improvements that the IWuF is working on for this year. He said that Wushu is moving in two directions. First is the persistent attempt to get Wushu into the Olympics. The second is to promote health, and implicit in this direction is the spread of Chinese culture. Last year, China adopted a national campaign of "Fitness for All," akin to Michelle Obama's "Let's Move" campaign. The IWuF is integrating Wushu into this fitness movement as an important component.

On the competition side, the IWuF is implementing eight major additions to the program as well as issuing the 3rd set of international compulsory routines. As mentioned in previous *Kung Fu Tai Chi* coverage, four new divisions are coming. For females, there is the internal style of Baguazhang and the Twin Swords (*shuangjian*). For males, there is the internal style of Xingyiquan and the Spring

With the World Wushu Championships only a few months away, these new divisions are still under development. The Taiji divisions have already established *nandu*-free competition routines, but it's not certain that these will be included at the upcoming championships yet. A standardized competition uniform for Taiji has been established in an effort to be more equitable. Taiji competition uniforms have become increasingly flamboyant, akin to Olympic figure skater uniforms. This proposed standard is still subject to a vote. The other four divisions are still being discussed. The *chunqiudadao* has set guidelines for Southern and Northern versions, but no compulsories yet.

In the past, the IWuF and CWA worked more side by side. Now the two dominant martial arts organizations of China are more distinct. The IWuF still asks the CWA for technical support on the development of new programs. The CWA can certainly provide that, but the IWuF still has to approve it. In this way, the CWA must still abide by the rulings of the IWuF.

China's Premier Li Keqiang is supporting the promotion of Taijiquan. It fulfills the fitness campaign with exactly the sort of cultural underpinning that China wishes the world to see. Consequently, Taijiquan is the main event that China is pushing towards the Olympics; however, a major shift in how Taiji is perceived globally must occur before it can be accepted as an international competition sport.

The 13th World Wushu Championships are scheduled for November 11–18, 2015, in Jakarta, Indonesia. 🌐

For more information on the International Wushu Federation, visit their website at www.iwuf.org.

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Professor Wang Peikun on *Dao & Jian*

By Gene Ching with Gigi Oh

Our generation is way out of touch with swordsmanship. That's not at all surprising given that firearms have been available for centuries. There is no longer a practical need to pursue swordsmanship anymore. From the prevailing "self-defense" motivation for pursuing the martial arts, swords are obsolete. The practice of sword is now just for the fun of it and the art of it.

And there's the sport of it too. Both Olympic Fencing and Japanese Kendo keep their noble traditions of swordsmanship sharp through sporting competitions. Swordsmanship is an integral part of Chinese martial arts tournaments as well. However, today's Chinese competitions have effectively emasculated the art of swordsmanship. Both Western Fencing and Kendo are sparring sports so the fundamental combative principles of timing, distance and velocity are still in play. While some

Chinese sword practitioners have developed sparring games, these are not popular. The majority of today's competitions are strictly with forms.

Most critics point to Modern Wushu as the main culprit behind the enfeeblement of Chinese swordsmanship. Much of this can be blamed on the swords themselves. Modern Wushu has reduced their competition swords to little more than rhythmic gymnastics props. The steel is intentionally made flimsy so it

can produce that dramatic popping sound. These blades are designed for a spectacular sonic effect, but cannot deliver much more than a paper cut to a real opponent. There is no way that genuine sword fighting skills can be attained using these sorts of props. It is as ridiculous as learning to shoot a gun by training with water pistols.

However, Modern Wushu doesn't bear all the blame. Traditional Kung Fu also shares some fault. For the most part, traditional Kung Fu practitioners rely on forms to train swordsmanship. Only a few really diligent practitioners indulge in sword sparring and cutting practice. Most don't even use sharp swords anymore. That's like training to punch without ever even hitting a bag. What's more, while many Traditional Kung Fu practitioners commonly claim that every single movement within their forms has a practical combat application, this assertion is seldom true. Most Traditional Kung Fu forms contain additional movements – actions for conditioning, qigong, even gestures that pay homage to legendary figures – which have no direct application in combat. And yet, such movements are far from superfluous; they do not invalidate forms practice by any means. They are built into the system for a well-rounded training curriculum. Discarding non-combat movements is narrow-minded. By the same notion, a boxer should give up jumping rope because it's non-combative.

Even so, these symbolic and non-combative movements have spawned a deeper problem for contemporary Traditional Kung Fu swordsmen (and swordswomen). Some of the most fundamental techniques in Traditional Kung Fu sword forms aren't practical fighting techniques. They are drills to develop specific skills but too flowery for actual combat. However, given the disconnect with actual sword fighting in modern times,



Dao Pi



these symbolic techniques are often misinterpreted as effective in a sword fight. This does the art of Chinese swordsmanship a great disservice. While these techniques are hallmarks of the style, they are fundamentally not realistic for a real sword fight.

Dao and Jian - viva la difference!

When the sword is reduced to an unsharpened lightweight prop, it is no longer a live weapon. It's more like a cheerleader's baton. Consequently, the two predominant swords of Chinese martial arts, the single-edged curved *Dao* (刀) and the double-edged straight-bladed *Jian* (劍), are becoming increasingly indistinguishable in their techniques on Wushu competition carpets. The sport barely distinguishes between how each sword is supposed to be used. More emphasis is placed on the clean landing of a 720° as far as scoring is concerned.

Professor Wang Peikun (王培崧) is a leading martial arts scholar from Shanghai Sports University and one of the foremost experts on Chinese swordsmanship in the world today. Now in his 70s, Professor Wang was trained in Traditional Kung Fu as his generation pre-dates Modern Wushu. At the same time, he was one of the main architects of the sport of Modern Wushu. He helped invent the one original sword used in the sport, the southern sword or *nandao* (南刀). That story was revealed in the March+April 2013 issue of *Kung Fu Tai Chi* where Professor Wang was featured on the cover. "The shape is different," states Wang emphatically in Mandarin. "One is double-edged and one single. The method is very different." Wang is quick to cite an ancient aphorism of Chinese Kung Fu: "*jian ru you long, dao si hu* (The *Jian* is like a swimming dragon, the *Dao* is like a fierce tiger 剑如游龙, 刀似虎)." The professor elaborates on this notion by describing the *Dao* as more about power. It is a very direct weapon. In contrast, the *Jian* has lots of changes.

"The three primary techniques of *Dao* are *pi* (cut apart, split, or chop 劈), *kan* (hack, chop, cut, fell 砍) and *zha* (smash, crush, pound, mash 砸)." The *Dao* also has a characteristic wrapping movement where the sword circles tightly around the head. This wrap is known in Chinese as *qian chan tou, hou guo nao* (literally "forward wrap head, empress bind brain" 前缠头, 后裹脑).

"The primary techniques of *Jian* are *ci* (stab, prick 刺), *liao* (lift up, raise 撩), *gua* (hand, suspend 挂), *dian* (spot, point 点), *beng* (rupture, split apart 崩) and *yun* (cloud 云). Pointing down and up – *dian* and *beng* – are not in *Dao*, just *Jian*. Also, because of

Application of Dao Pi



Dao Kan



Application of Dao Kan



Dao Zha



Application of Dao Zha



The Dao Wrap (*qian chan tou*)



The Dao Wrap (*hou guo nao*)



the double edge, the *Jian* has no wrap. Instead of the wrap, there's *yun* for *Jian*.

The High and the Low

"In ancient times, we can't really say which was first, *Dao* or *Jian*." This is because the distinction between the two sword designs was not as pronounced as they are today. Many of the earliest *Jian* had asymmetrical points and some early curved swords were only slightly curved. "In the old days, they had horse-drawn chariots and pole arms. They were also armed with *Jian* as a fallback weapon. Horseback fighting came later. That is when the *Dao* became more prevalent." All over the world, curved swords like the *Dao* came into use contemporaneous with horseback warfare. The curved

Scimitar was the weapon of choice for the horse-powered 12th century Ottoman Empire and similar curved swords are dominant in other mounted warrior cultures like the Mongols, the Rajputs and the Sikhs. By the 17th century, the curved single-edged Saber spread to Europe, primarily as a cavalry weapon. The Saber figured prominently in the Napoleonic Wars, specifically the famous Mameluke Sword, a single-edged curved blade that became the prototype of the dress sword worn by the U.S. Marines.

"Because the battlefield changed, *Jian* and *Dao* became more distinct. Because the *Jian* was more elegant looking, leaders carried them. And emperors presented them as symbols of power. Later on, the *Jian* became more ceremonial. Even Li Bai (701–762) (李白) carried a *Jian* for prestige. [Li Bai was one of China's most



A practical parry and riposte application of the *Dao* Wrap (*qian chan tou*). Professor Wang parries the author's attack and ripostes with a quick circular cut. The *Dao* wouldn't actually wrap around the head because it is too cumbersome in a real fight.



A literal application of the *Dao* Wrap (*qian chan tou*). The author parries Professor Wang's attack and attempts to riposte, wrapping the *Dao* around his own head like in the form. This leaves too much of an opening for Professor Wang to continue his attack.

This elevation of the stature of the *Jian* over the *Dao* took on social ramifications. The *Jian* was more high class; the *Dao* was less sophisticated. Professor Wang notes that the term *jianke* (剑客) refers to a scholar warrior, which in many ways is the epitome of what defines a Chinese master. It is a term used in *Wuxia* (武侠). *Wu*, like in *Wushu*, means "martial" and *Xia* is translated as "knight." *Wuxia* designates the Chinese genre of martial arts fiction in literature, art and film. The *ke* in *jianke* means visitor or guest and refers to the itinerant nature bestowed on warriors of those romantic tales. In sharp contrast, the *daoke* (刀客) in *Wuxia* means "assassin."

Wrapping Clouds

The *Dao* wrap and *Jian yun* techniques are characteristic methods used in both Modern Wushu and Traditional Kung Fu. Combat applications of both methods have been explained ad nauseum in many Chinese martial publications, from books to instructional videos, even within the pages of *Kung Fu Tai Chi*. However, when it comes to the practicality of these techniques in an actual sword fight, Professor Wang begs to differ. "When performing the wrap, it is symbolic. In battle, just block and chop. The same is true for *yun*. Performing is different. There are a lot of gestures. But in fighting, just go straight."

Both the wrap and *yun* serve to develop coordination, as well as wrist strength and flexibility. "*Jian* is more elegant for performance, but both require wrist movement." While a clever instructor can certainly imagine practical applications for the wrap and *yun*, both techniques are extremely difficult to actually use in combat because of their intrinsic vulnerability. This is not to say that they should be abandoned. They are very useful for training. But when it comes to actual combat, keep it simple.

Sword attacks do still occur today. A sword attack is recorded on police blotters every month in America. In these random violent incidents, the sword wielder often has some psychiatric issues, and the sword is usually just a weapon of opportunity. Actual sword fights are extremely rare nowadays. So the prevalent test of Chinese swordsmanship

remains in the rings of Chinese martial arts tournaments. Despite his reservations about the decline of Chinese swordsmanship, Professor Wang still advocates healthy competition as a means of keeping the art vital. He feels it is the responsibility of the judges to maintain quality in this arena. "Competition routines are from traditional. Doing the wrong technique should get a deduction."

Jian Ci



Application of *Jian Ci*



celebrated poets, known as 'the Immortal Poet (诗仙).' -Ed.] Although it is worthy of note that Li Bai was allegedly a competent swordsman too."

The *Jian* took on tremendous symbolic meaning in Chinese culture. According to Professor Wang, Daoist sorcerers would carry short *Jian* and use them like magic wands instead of weapons. They cast spells and exorcized demons using such swords. "The Daoist masters used wooden swords. These were made from pear blossom wood for good *Feng Shui*. They carried them slung over their shoulders, on their backs."

Jian Liao



Application of Jian Liao



Jian Gua



Jian Dian



Application of Jian Dian



Application of Jian Gua



Jian Beng



Application of Jian Beng



Jian Yun



Application of Jian Yun



History has played the most significant role in the diminishment of the art of Chinese swordsmanship. It's a shame because Chinese swordsmanship has one of the world's most complex and sophisticated legacies of any sword culture. After the firearm superseded the sword, this gallant tradition has maintained itself as an art and a sport for centuries. Today, the noise of the modern world threatens to extinguish authentic Chinese swordsmanship with a subtle *coup de grâce*, that of neglect. Redemption rests with modern practitioners – in our generation – taking responsibility for this ancient tradition. If Chinese swordsmanship is to perpetuate authentically, swordsmen and swordswomen must take that extra step beyond what is proliferated today. Only through meticulous study can authentic Chinese swordsmanship be passed to the next generation in earnest. ☯

Professor Wang Peikun can be contacted at 1015701978@qq.com.

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Shaolin Temple 大洪拳 Dahongquan

By Gene Ching

Last year, Ryo Eguchi won the Songshan Shaolin Championship at the Tiger Claw Elite Championships. The Songshan Shaolin Championship was a special showcase division restricted only to traditional forms from the original Shaolin Temple at Songshan in Zhengzhou, China. The judges were all Shaolin monks, former monks and disciples from Shaolin Temple. The Songshan Shaolin Championship began in 2011 and ran for four years until this year, when it went on hiatus. Special awards and recognition were bestowed on the winner every year. One of those awards was a feature article on the champions and their winning forms within *Kung Fu Tai Chi's* annual Shaolin Special.

However, this year there is no Shaolin Special. The Shaolin Specials happen organically, the result of the accumulation of Shaolin-related articles submitted by freelance contributors together with enough Shaolin news to fill an issue. This year, the submissions and news fell short of critical mass. It's not the first year this has happened. Since the Shaolin Specials began in 1999, a few years were skipped. There was no Shaolin Special in 2001, 2006 or 2008, but there were two Shaolin Specials in 2007. The 4th Shaolin Cultural Festival is scheduled for San Francisco from October 8 to 11 this year, so it is likely that the next *Kung Fu Tai Chi* Shaolin Special will follow in early 2016. But instead of making Ryo Eguchi wait, it was more fitting to publish his article here, not only because it contains the annual Tiger Claw Elite Championship report, but also because there is a cluster of Shaolin-related articles in this current issue.

The Big Wave

Eguchi won with a foundation form of Shaolin Kung Fu, *Dahongquan* (大洪拳). There are several *Hong* forms practiced at Shaolin; the primary two are *Xiaohongquan* (小洪拳) and *Dahongquan*. *Dahongquan* actually has three sections, each of which stands alone as an individual form. The first of these three sections, alongside *Xiaohongquan*, are among the most commonly practiced forms at Shaolin Temple today. The second and third sections of *Dahongquan* aren't practiced nearly as much as the first. Eguchi recited the first section of *Dahongquan* to capture the Songshan Shaolin title. Shaolin maintains that the *Hong* forms have over a thousand years of history in China and have prevailed as a popular form for the last several centuries.

Dahongquan and *Xiaohongquan* are what Kung Fu calls "mother and son" forms. They are connected. *Xiaohongquan* is the foundation of *Dahongquan* and is



Rush a Fist to the
Lower Front While
Stamping a Foot

typically taught first. In fact, *Xiaohongquan* is often the very first traditional form for new Shaolin pupils. A student learns Shaolin power in *Xiaohongquan*, and then learns how to implement that power in *Dahongquan*. These two forms are applied differently. Nevertheless, practicing both side by side are mutually beneficial as part of a standard Shaolin regimen.

The Chinese character *hong* (洪) means “wave” or “flood,” but when *Xiaohongquan* and *Dahongquan* were initially translated into English, it was regularly translated incorrectly as “red (紅).” In Chinese, “wave” and “red” are homophonic; only the written character is different. Some of the early documenters of Shaolin forms weren’t very literate, so mistakes were made with both the Chinese documentation and the English translation. This proliferated through much of the early transmissions of these forms, but has since been corrected by more astute researchers. *Da* (大) and *xiao* (小) mean “big” and “small” respectively. *Dahong* can be translated as “smooth” or “flowing.” Paradoxically, even though *da* means “big,” its movements are generally smaller than those in *Xiaohongquan*. *Dahongquan* techniques are tighter, like a spinning ball.

Shaolin Culture in America

Eguchi currently trains at the Shaolin Temple USA Cultural Center in San Francisco. This is one of four schools in the United States that are overseen by Shaolin Monk Shi Yanran, and all of these schools have the official blessing of Shaolin Temple’s Abbot, Shi Yongxin. Yanran will be taking the lead for the upcoming Shaolin Cultural Festival this October. At the Shaolin Temple USA Cultural Center, *Dahongquan* is categorized as a level 13 out of 20, a purple brown belt form. The Shaolin Temple USA Cultural Center adopted a belt system especially for American students, as there isn’t really a belt system in China. In China, Shaolin students train all day long from childhood. They train under the same teacher and have the same classmates for the bulk of their training. This is a much easier way to transmit Kung Fu, but this would never work in the United States, so the Shaolin Temple USA Cultural Center adapted their teaching methods to meet the needs of American aspirants.

According to Shi Yanran, it was traditional in China to learn the names of the movements along with the form. These names are called *quanpu* (literally “fist lyrics” 拳譜) in Mandarin and



they range from straightforward descriptions of the postures like “Strike Both Hands with a Forward Lunge” to poetic allusions like “Turn Back to Watch the Moon” and “An Ancient Tree with Twisted Roots.” Some of these poetic names are references to historical events, legends and even classic literature. In this way, Shaolin students learned Chinese art and culture, beyond just the martial arts. What’s more, the *quanpu* are not always consistent. Just like the forms, there can be some variations from teacher to teacher. For the sake of this article, the *Dahongquan quanpu* are excerpted from Liu Haichao’s *Shaolin Gong-Fu: A Course in Traditional Forms* (1995 Henan Scientific and Technical Publishing House)

Despite being a devoted student of the Shaolin Temple USA Cultural Center, Eguchi didn’t learn *Dahongquan* there. He learned it at Shaolin Temple itself when he went there for a pilgrimage in 2013. Yanran introduced him to Shi Yanzhong, one of the cultural monks at the temple who focuses on Buddhism. Yanzhong arranged for Eguchi to learn *Dahongquan* from Shi Yanbo, one of the leading warrior monks. Since then, Eguchi has continued to refine his *Dahongquan* at the Shaolin Temple USA Cultural Center.

Shorinji Kempo to Shaolin

Though Eguchi only began training at the Shaolin Temple USA Cultural Center a few years ago, he had an extra advantage. He was



Front Enpi with a Forward Lunge



Form Plough Arms in a Left T-stance

Dahongquan Opening Sequence



Starting Movement

White Cloud is Over the Head

Cut a Palm with a Lower-Wing Stance

Front Enpi with a Forward Lunge

Shorinji Kempo Sequence Parallel to Dahongquan Opening Sequence



Left, above & above right: Ryo Eguchi Demonstrating Shorinji Kempo in Japan

in China and trained at Shaolin Temple. The famous fighting monk murals in Shaolin Temple's White Garment Hall were a great inspiration to So.

Ryo Eguchi was born in Japan and was inspired to pursue Kung Fu after seeing the seminal film *Shaolin Temple* (1982) as a

child. Unfortunately, there was no Kung Fu to be found in Osaka where he lived. The next best thing was *Shorinji Kempo*. He was an avid student and eventually earned his 4th *Dan* black belt in the art. However, he was intrigued by the notion of internal power cultivation, and left the style to study qigong. In 2002, he began studying qigong under Qin Xiping, a 34th generation Shaolin grandmaster and the president of the All Japan Shaolin Temple Qigong Association. Qin is still very active with Shaolin Temple. Earlier this year, Qin led a delegation of more than a hundred of his students to the Shaolin Medicine conference held at Shaolin Temple.

Songshan Shaolin Champions at the Tiger Claw Elite Championship

2011: Yang Chengjun, *Qixingquan*

2012: Yang Chengjun, *Taizuquan*

2013: Chris Shepherd, Tamo Cane

2014: Ryo Eguchi, *Dahongquan*

a black belt in *Shorinji Kempo* (少林寺拳法). *Shorinji Kempo* was founded in Japan after World War II. It was developed by Doshin So (宗道臣), a former military intelligence agent, after he had a vision of Bodhidharma. He hoped it would help Japanese youth recover their moral compass in the aftermath of the war. So had lived

Shorinji Kempo Sequence Parallel to Rush a Fist Up While Stamping a Foot Sequence

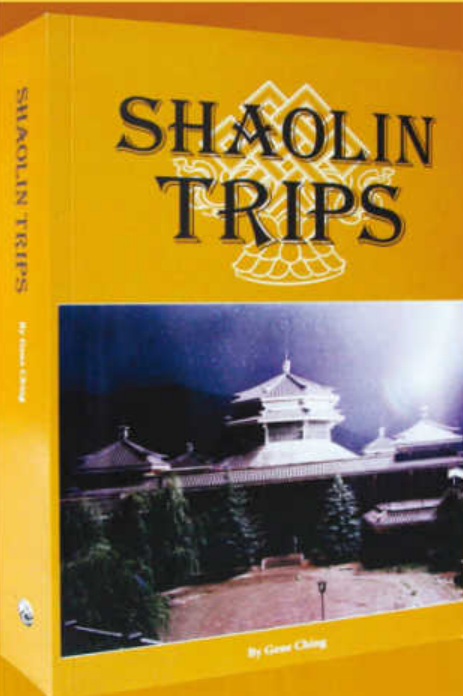


Rush a Fist Up While Stamping a Foot Sequence



After coming to the United States, Eguchi settled in San Francisco and found the Shaolin Temple USA Cultural Center. He has pursued Shaolin Kung Fu ever since. "Songshan Shaolin has more qi than *Shorinji*," offers Eguchi. "*Shorinji* has breathing and *ki*, but it's not as deep. Chinese Kung Fu has more internal. I still love *Shorinji* but I don't practice now." ☺

Ryo Eguchi currently trains at Shi Yanran's Shaolin Temple USA Cultural Center in San Francisco CA. The Shaolin Temple USA Cultural Center also has locations in Fremont CA, Sunnyvale CA and Herndon VA. For more information, visit <http://shaolinusa.us>. To see video of Ryo's form, see last year's video on *Kung Fu Tai Chi*'s YouTube channel: TCEC 2014: Songshan Shaolin Event – <https://www.youtube.com/watch?v=5BzDCN3qm0E>.



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By Gene Ching

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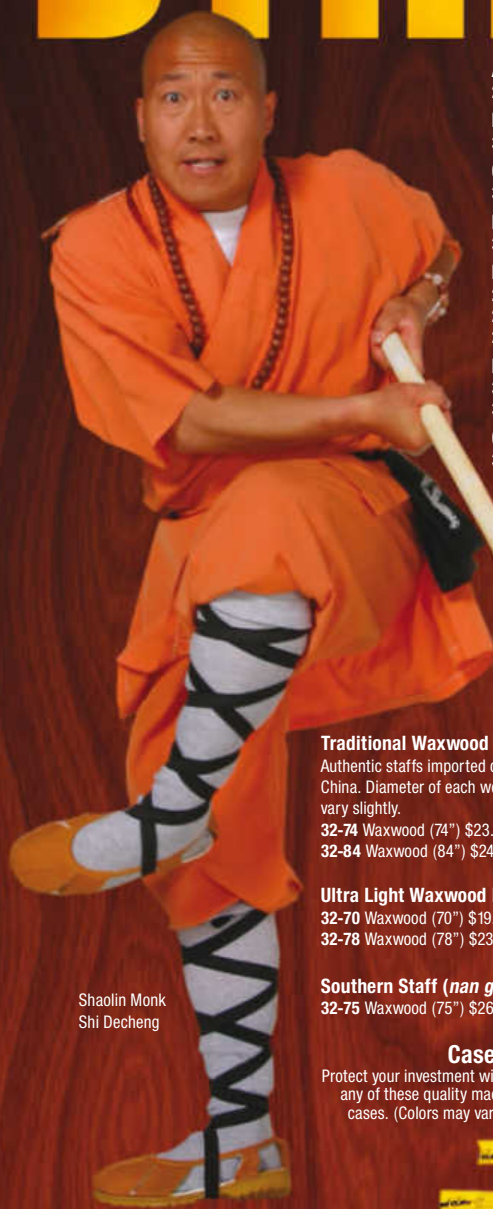
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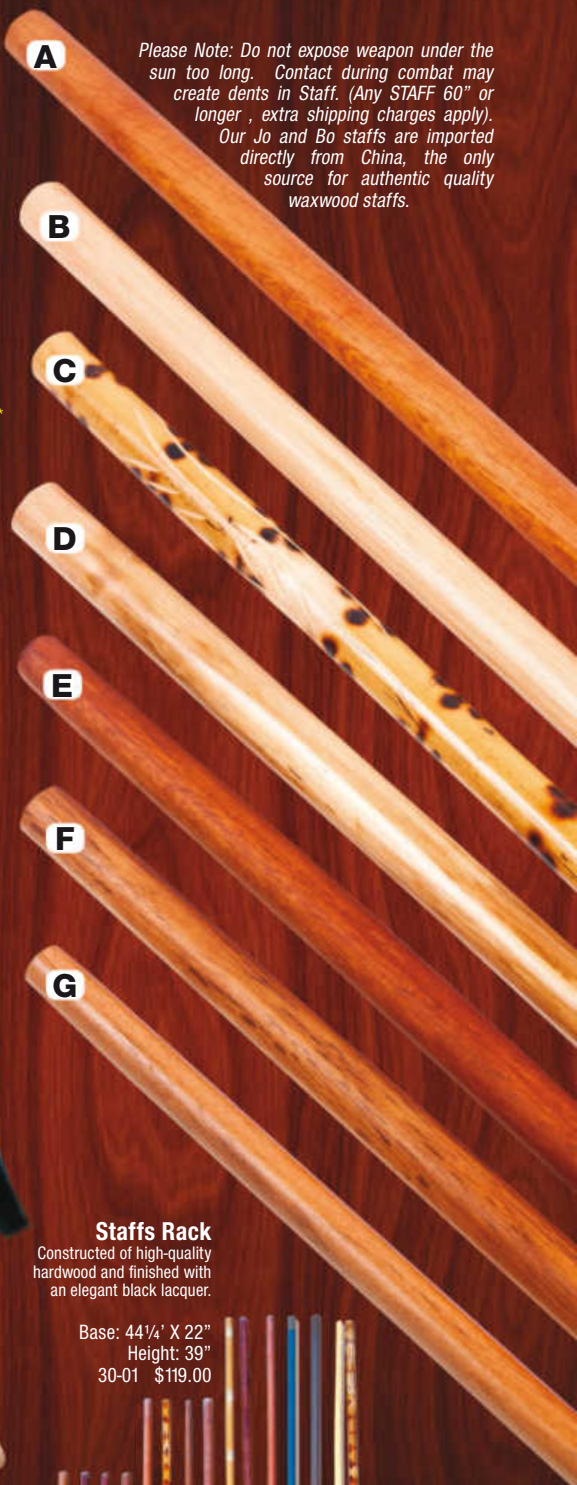
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The Ancient Secret Style of Shaolin Zhou Tong Boxing

By Lucas Christopoulos

History of Shaolin Zhou Tong Boxing

Zhou Tong (周同 or 周侗) (?–1121 AD) was the legendary teacher of the Chinese national hero Yue Fei (岳飛) (1103–1142 AD) and lived during the Song Dynasty (宋朝) (960–1279 AD). He is known to have taught Yue Fei archery and horsemanship, but there is no historical evidence that any fist or kick fighting techniques were transmitted to Yue Fei. Zhou Tong was born in Tongguan (潼關) in Shaanxi province, and it is traditionally held that he learned his Shaolin arts from a monk named Tan Zhenfang (譚正芳). According to Chinese folklore, Zhou Tong had three other students who were legendary heroes of the novel *The Water Margin: Jade Unicorn* (Lu Junyi 盧俊義), Leopard (Lin Chong 林冲), and Tiger Fighter (Wu Song 武松).

Zhou Tong is also the legendary ancestor of the Piercing Feet style (*Chuojiao* 戳脚), later developed into Piercing Feet and Rotating Fists (*Chuojiao Fanziquan* 戳脚翻子

Above: Lying heart kick (*woxintui*).

拳)), the Mandarin Duck Legs (*Yuanyuantui* 鴛鴦腿), the Five Steps and Thirteen Spear Techniques (*Wubu Shisanqiang* 五步十三槍), and the Stick of Zhou Tong (*Zhoutong Gun* 周同棍). Whether or not Zhou Tong had any influence on these styles, they are composed of different types of positions and theories of fighting. The only common characteristic of these three styles of kickboxing (*Chuojiao*, *Zhoutui*, *Yuanyuantui*) is that they all emphasize leg techniques; thus, the Shaolin monks of the Ming dynasty may already have been crediting Zhou Tong as the main ancestor of their style of kickboxing.

Zhou Tong's actual heritage is dubious; however, during the Ming dynasty, some monks at Shaolin Temple in Henan province (*Shaolinsi* 少林寺) seem to have practiced a method of fighting called Shaolin *Zhoutong Quantui* (少林周同拳腿) or *Zhoutui* (周腿), which should not be confused with Zhou Family Boxing (*Zhoujia Quan* 周家拳) of Southern China, transmitted by Zhou Long (周龍) (1891–1919).

Literally meaning “The Shaolin fists and legs of Zhou Tong,” this system is considered one of the most characteristic and effective of the Shaolin styles, because of its many leaps and leg techniques.

Shaolin *Zhoutong Quantui* is no longer practiced in the temple itself, though it was in earlier times, before being transmitted by the warrior-monk Lian Kuo (連闊和尚) to the young Cao Yanhai (曹晏海) at the beginning of the 20th century in Shanxi province. Unfortunately, there are no records previous to Lian Kuo, and the style is mostly unknown in China today, except in Hangzhou city and perhaps in Taiwan. The only complete transmission Cao Yanhai made of this style was to his friend Gong Chengxiang, Cao died young and before opening a school on his own.

The fists and legs of Zhou Tong, or Shaolin *Zhoutong Quantui*, include many jumps and kicks in its core curriculum. The system is composed of long movements and hard punches and kicks, focusing on attacking forward, up, down, and from all sides. It is appropriate especially for young and athletic students, and includes various exercises for practicing jumping skills.

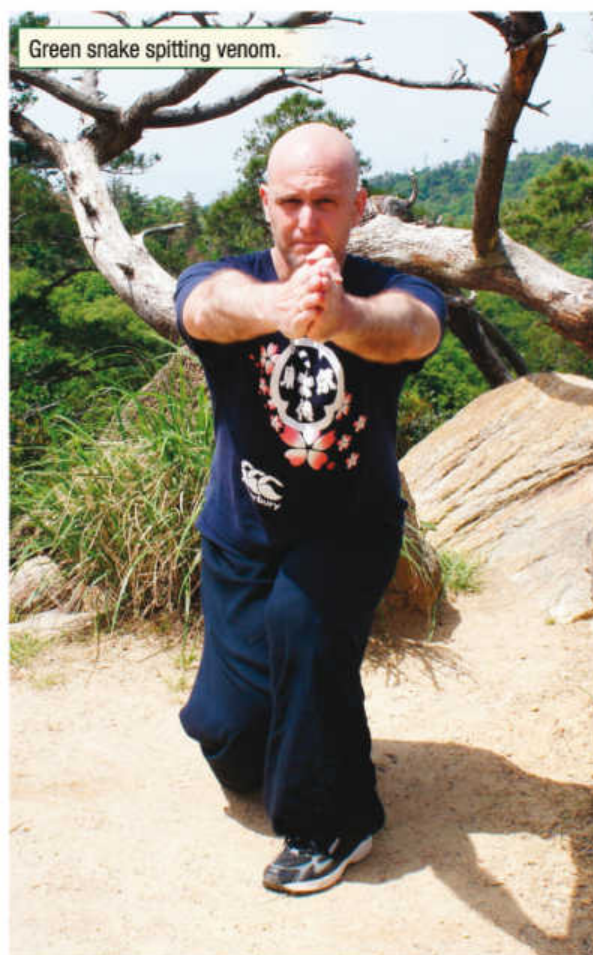
This ancient style of the Shaolin Monastery relies heavily on physical conditioning. It includes a special training drill called “the work of lightness” (*qinggong* 輕功), which

involves running on an increasingly tilted wooden board fixed to a wall.

This system places emphasis on quickly achieving effectiveness in fighting; it originally consisted of ten short forms (*taolu* 套路) performed on a straight line.

Various other Shaolin Temple styles are designed to develop a particular skill or simply to maintain health. The Zhou Tong style does not have the basic stances of the regular Shaolin routines, and the techniques are kept simple to quickly gain physical conditioning and effectiveness in combat.

Cao Yanhai was an outstanding fighter of tall stature, who was very good at using his legs. He was one of the students of the Nanjing Martial Arts School (*Nanjing Guoshu Guan* 南京國術官) before the Second World War. The Nanjing Martial Arts School, known also as the Central Martial Arts Institute (*Zhongyang Guoshu Guan* 中央國術官), was founded by Zhang Zhijiang (張之江) (1882–1966) in 1928, and became the first Chinese martial arts school of new-era China together with the Jingwu Athletic Association of Shanghai (*Shanghai Jingwu Tiyuhui* 上海精武體育會).



Gong Chengxiang (龔成祥) (1892–1980): “The Resistance Instructor”

Gong Chengxiang was a native of Longrao (隆饒) in Hebei province, near Cangzhou. Gong was born in a martial arts family and first learned from his father, Gong Meilin (龔梅林). After training hard for some years, he went to Qinghe (清河) in Hebei province to become a bodyguard (*Biaoshi* 鏢師).

In 1928, he enrolled in the Central Martial Arts Institute of Zhang Zhijiang, introduced to him by the masters Yu Zhensheng (于振聲) and Ma Jinbiao (馬金彪) (1881–1973) of the Shaolin Praying Mantis and Cha styles of boxing. While at the Nanjing school, Gong studied *Tongbiquan* with Guo Changsheng (郭長生) (1896–1967), Wudang straight sword (*Wudang jian* 武當劍) and the palm techniques of the four directions (*simian bafangzhang* 四面八方掌) under the army-general Li Jinglin (李京林) (1885–1931). He practiced broadsword techniques as well with Gong Yulong (龔雨龍), and *Pigua* (劈掛) and *Baji* (八極) styles together with Ma Yingtu (馬英圖) (1898–1956).

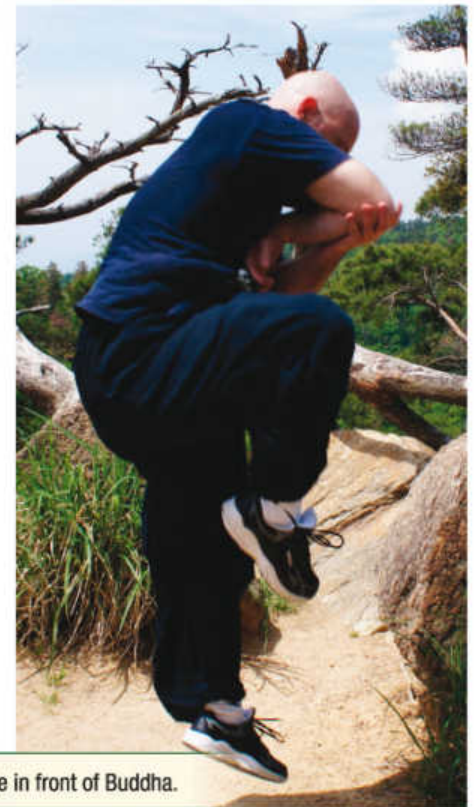
In 1934, he competed in a free-fighting competition (*leitai* 擂台) at Lushan (廬山) in Jiangxi province and taught martial arts to the 99th Troop of the Guomindang (國民黨) army soldiers. He was a martial arts teacher there together with his martial arts brothers Cao Yanhai and Liu Jingyun (劉景雲), the Heyi *Tongbi* style boxing master who would spread that system in Shanghai. Together, they taught the soldiers a mixture of three schools of Chinese boxing: *Tongbiquan* (通臂拳), *Shaolin Fohanquan* (少林佛漢拳, also known as “Buddha Sea palms” or *Fohaizhang* 佛海掌), and Shaolin *Zhoutong Quantui*. They also taught all kinds of weapons—for battlefield use, so the emphasis was effectiveness, with few “aesthetic” or “beautiful form” concepts.

“The Second World War took on a medieval aspect at times in China, with Gong Chengxiang killing Japanese soldiers with his broadsword.”

Gong Chengxiang fought against the communist troops of Mao during the civil war and was among the resistance troops fighting Japan during World War II (*Kangri Zhangzheng* 抗日戰爭) (1937–1945). He became the chief instructor of martial arts for the resistance soldiers of Jiangsu province in 1939, and participated in guerrilla warfare in Jiujiang (九江), Beishui (備水) and Tonggu (銅鼓). In 1940, he fought in the region of Piaoyang (漂陽), Yixing (宜興) and in the south of Anhui province. There he was a member of the “Great Broadsword Troops” (*Dadao Budui* 大刀部隊), an elite unit of Chinese fighters equipped not only with guns, but with a sharp, long two-handed broadsword on the back. Their mission was to surprise the Japanese troops in close-quarter combat. The Japanese Imperial army were equipped with Japanese swords that they sometimes used for war atrocities and murder.

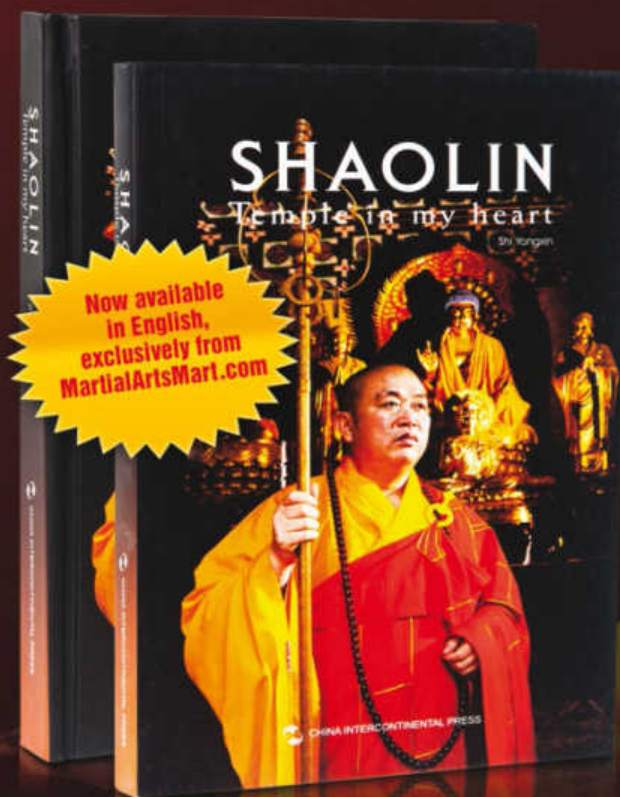
The Second World War took on a medieval aspect at times in China, with Gong Chengxiang killing Japanese soldiers with his broadsword. On one occasion, after killing a Japanese soldier with his sword, three other soldiers cornered him against a wall. One of them cut his leg open with a bayonet, but thanks to his Shaolin “light” (*qinggong*) exercises, he was still able to jump against the wall and escape.

After the war, he taught martial arts in Shanghai, then in Hangzhou during the declaration of the Peoples Republic of China. During the Cultural Revolution, he was humiliated in public by the Red Guards, and escaped lynching only with the help of his many friends and students in Hangzhou. He stayed in Hangzhou city near Xihu Lake and taught the three styles of *Zhoutong Quantui*, *Fohanquan* and *Tongbiquan*, together with weapons. Master Gong Chengxiang had learned martial arts before the modern era, so his styles were unaffected by the routines institutionalized by communist officials in charge of Wushu sport development at the Beijing Institute of Physical Education. He also transmitted a very rare system of Chinese boxing that almost disappeared in China.



Eunuch prostrate in front of Buddha.

Continued on page 52



Shaolin Temple in My Heart

An autobiography by the Abbot of Shaolin Temple, Venerable Shi Yongxin.

In 2010, *Shaolin Temple in My Heart* debuted at the Shanghai Book Fair held in conjunction with the World Expo that year. The first edition was only available in Mandarin. The English translation was just made available to America in 2012 at the 1st North American Shaolin Festival. Through our longstanding relationship with Shaolin Temple, MartialArtsMart.com is proud to be the first to offer *Shaolin Temple in My Heart* in North America. This revealing autobiography takes you through Shaolin Temple's extraordinary journey after being left in ruins from the Cultural Revolution, to her remarkable restoration and its engagement of the modern world, all from the perspective of the monk who became Abbot, Shi Yongxin. 9.25" x 6", 235 pages.

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Cao Yanhai (曹晏海) (1903–1939): “The Pit-Viper”

Cao Yanhai was born in Lujia Yuancun (蘆家園村人) near Cangzhou in Hebei province. Cangzhou was a famous center for Chinese martial arts; bodyguards and armed professional martial artists worked there, often employed by rich families.

Cao Yanhai was naturally tall with broad shoulders, and he had an intelligent and bright character. He liked martial arts from his youth, and at age fifteen decided to leave home to study the martial arts and see the world. He headed for the Kunlun Mountains (*Kunlunshan* 崑崙山) in Western China. After a month of wandering, he reached Taigu in Shanxi province (山西太谷), where he met a monk named Lian Kuo, master of martial arts, literature and calligraphy.

“Attack is the best defense...”

Cao Yanhai stayed in Taigu to study with Lian Kuo for four years. By the age of nineteen, he had already acquired a good erudition in philosophy and calligraphy, as well as attaining a high level in the Shaolin martial arts. Master Lian Kuo taught him The Shaolin Fists and Legs Techniques of Zhou Tong. With Lian Kuo, Cao Yanhai finished the system of the Shaolin Monastery, and he trained his jumping skills every day by running on a wall with weights. He perfected leg and jumping techniques, and could employ them very quickly in fighting. Around the age of nineteen, he acquired the nickname of “fly above the grass” (*Caoshang fei* 草上飛), which is also the nickname of the Chinese pit-viper (*Gloydus brevicaudus*, or *Duanwei Fushe* 短尾蝮蛇). The grouped “low position and jumps” of *Zhouquantui* are similar to the attack of the viper. The style, which compresses the body together, then extends it in the attack, was inspired by the lightning moves of the viper that dwells in northern China.



Jinli martial greeting.



Cutting fist (zhanquan).





In 1928, at age 24, Cao Yanhai entered the Central Martial Arts Institute (*Zhongyang Guoshu Guan* 中央國術官) at Nanjing to continue his martial arts studies. There he met Guo Changsheng, nicknamed "Guo the Sparrow" (*Guo Yanzi* 郭燕子), master of *Pigua* and *Tongbi* boxing. Guo took him under his supervision along with Gong Chengxiang. Guo frequently got into real fights while teaching his pupils, and he was very surprised by Cao Yanhai's advanced skills. Guo became a very close master to Cao Yanhai and taught him all the secrets of *Tongbi*, *Pigua*, and the long, two-handed "*miao*" broadsword (*Miaodao* 苗刀) as well as stick fighting. Cao Yanhai proved so good at using his legs in fighting that Guo referred to him as having "three arms" (two arms and a leg).

In 1929, Cao Yanhai participated in a free-fighting competition (*Jeitai* 擂台) in Hangzhou, which drew three hundred fighters from the Zhejiang area. In a legendary fight with Liu Gaosheng (劉高升), a very tall and strong fighter working as a bodyguard and martial arts teacher in Shanghai, Cao Yanhai at last prevailed with his leg techniques. Cao became very popular as a result, and he taught his style together with Gong Chengxiang in Zhejiang and in Hangzhou. During the civil war and the War of Resistance against the Japanese army, he joined the Guomindang army in Lushan together with Gong Chengxiang. Unfortunately, while defending Lushan in 1939 against the communist troops of Mao Zedong, Cao Yanhai was killed. He was only 37.

Position, Force, and Theory of the System

In Shaolin Zhoutong Quantui, it is said that "attack is the best defense," and pragmatically, this style emphasizes a straightforward lightning attack using the legs to target the adversary's head, while often taking the initiative. The practitioner constantly changes level, going up and down, while using all parts of the body, but with a predilection for kicks. This Shaolin Temple style requires force, serious athletic conditioning, and an ability to jump up, back, and forward.

The main position used is "Chinese unicorn step" (*qilinbu* 麒麟步), which consists of bending both legs down, with feet in a triangular position, the back foot resting only on the toes, the knees touching. The *qinlinbu* of *Zhoutong Quantui* is slightly different than the *Tongbiquan* style *qinlinbu* posture, in which the knees are separated and feet are angled at about 40 degrees, as if riding on a surfboard.

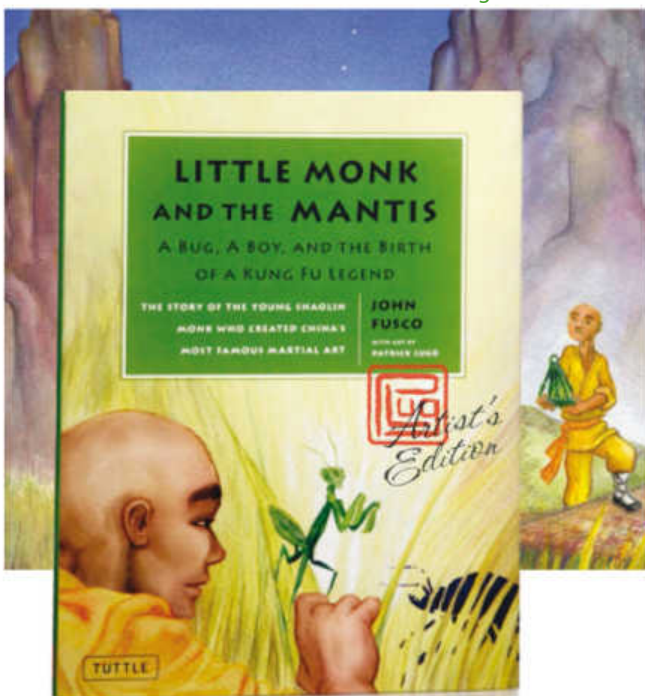
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In *Zhoutong Quantui*, from the triangular position of the legs, the back foot emerges forward as far as possible in the air, the back leg following the movement, whipping the ground before the back knee rejoins the front one. This posture and movement strengthens the legs; in fighting, the stance will not be as low.

The fists project from the waist at first, extending the shoulders and the back as far as possible, with the help of the feet, turning the fists like a bullet in the barrel of a gun, before reaching the extremity of arms and shoulders, with the whole body following in qinlinbu. While extending the body and arms during a punch after stepping back in the qinlinbu posture, the arms and shoulders are relaxed, not tense, just like a viper after striking. Again, the power of this Shaolin system is hard, although the body is relaxed from a starting point and extends in an explosive way to a maximum extension before relaxing again after having reached the point down in qinlinbu.

The basic standing practice for the technique is a middle position (*mabu* 馬步) or "horse step," that changes to "*gongbu*" (弓步), or "bow step," using the whole body from the hips and the legs to throw a powerful punch. A basic leg technique (*dengtui* 蹬腿) consists of staying in a high *gongbu* position while kicking at least 60 times by extending the back leg to the front, hitting with the heel at the level of the heart, with toes bending backwards. Other kicks can be added to this basic leg-training exercise.

The kicks and punches are linked to each other by jumps, fully extending the body, while alternatively changing heights of attacks in sudden, returned and fast movements. Basic techniques are then freely mixed by the boxer who can arrange it as he likes, following the changing moves of his adversary. Kicking bags—and using head, elbows and knees—are a complete part of *Zhoutong Quantui* training, together with the complementary practice of Chinese kickboxing, or *Sanda* (散打). ☯

Lucas Christopoulos traveled alone to China at age 17 where he stayed for ten years, studying traditional martial arts and Taoist practices with various masters all around the country from 1991. He is the 3rd generation of Shaolin Zhou Tong boxing that he had learned in Hangzhou city with Master Yu Baohua. Lucas has several academic publications on ancient combat sports history published in various academic journals such as in the *Sino-Platonic papers* of the East-Asian Department of the University of Pennsylvania, the *Classical World Review* of Johns Hopkins University, and the *Nikephoros Sports History Journal* of Graz University. He also authored a book on *Taoism: The Mysterious Frog in The mountains of the Six Excellencies*.

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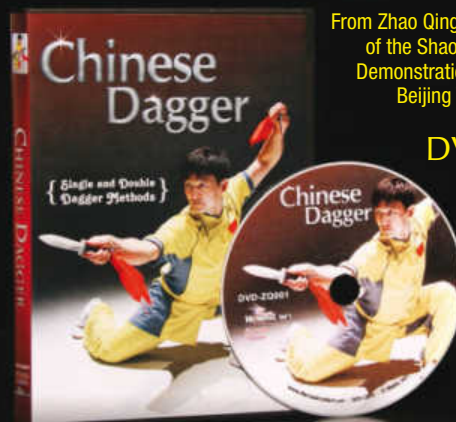
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Shaolin Lohan

By Rick L. Wing



The

Shaolin Lohan style is a beautiful but deadly representative of the northern fistic arts of China. It comes complete with high kicks, low sweeps (forward and reverse), and dramatic spins and

leaps – the body constantly twisting and turning. As with most other northern styles, the practitioner begins a form by facing north, then moves back and forth along the east-west axis, sometimes veering off along the north-south axis.

Ten forms have been passed down in this style, the earliest recorded lineage stemming from the Shaolin monk Yuan Tong (圓通和尚). His student, Sun Yufeng (孫玉峯), the renowned “Broadsword King of Five Provinces,” taught many students in the 1920s as a chief instructor at the Jing Wu School in Guangzhou. Sun’s student, Ma Kin Fung (Ma Jianfeng in Mandarin 馬劍風), taught Wong Jack Man (黃澤民), who brought the style to San Francisco. In Vancouver, Canada, this lineage is ably carried on by Ma Kin Fung’s son, Sifu Danny Ma, and other disciples of Ma Kin Fung.

The Shaolin Lohan (少林罗汉) style is extremely engaging, and much different from the ten sets of the more commonly seen Northern Shaolin style (北少林). Although the old-timers such as Sifu Paul Eng and Sifu Wong Jack Man say that the two styles of Northern Shaolin and Shaolin Lohan are similar and not much different, other practitioners find the two styles to be very

Application of the Swinging Punch.

much different, with one complementing the other.

Perhaps some see the similarities, while others focus on the dissimilarities. Many postures, moves, and sequences in the Shaolin Lohan style are not in the Northern Shaolin Style, and the flavor, even with respect to other northern styles, is unique.

The flow of the two styles is different, with the Shaolin Lohan style much more aggressive (even in retreat), with a dynamism and forward momentum clearly felt if one performs the sets with the vigor they demand. The style requires strong use of the waist, and some of the patterns go from all-out attack to quick, defensive withdrawal in the blink of an eye. Some of the movements are very abrupt, one example being the high, left leg front kick, followed immediately by a jumping right leg heel stomp done simultaneously as the right palm shoots forward.

The Northern Shaolin Style has a strong tendency towards health and exercise, while Shaolin Lohan veers more towards practicality in self-defense. Obviously, this last statement can be a source of heated debate among practitioners of both methods.

Be that as it may, Sun Yufeng, a top exponent of Shaolin Lohan, was a martial artist par excellence, with a reputation to rival that of the great Gu Ruzhang

(顧汝章), acclaimed by all Northern Shaolin practitioners as the highest level exponent of the Northern Shaolin Style. In the modern era, Sun Yufeng is the Shaolin Lohan master of greatest renown.

Shaolin Lohan should not be confused with *My Jong* (Lost Track) Lohan (迷蹤羅漢), a style perpetuated and perhaps synthesized by Master Yeh Yu Teng (Yip Yu Ting in Cantonese 叶雨亭). Master Yeh (1892–1962) was so well-known in Hong Kong that he was designated one of the “Three Tigers of Hopei.” It should also be noted that both Sun Yufeng and Yeh Yu Teng worked as principals in their respective security/convoy agencies, which meant that their martial skills were very high level due to their dangerous profession. Suffice it to say that these methods were passed down and taught not only for purposes of flashy demonstration and exercise but for real application. As Yeh’s uncle is said to have told him, “More sweat now, less blood later,” a succinct way of emphasizing the importance of regular, daily, and habitual practice.



Sun Yufeng (Broadsword King of Five Provinces)

It has also been said that, long ago, the Shaolin Lohan sets were taught to the fighting monks (as opposed to the “contemplative” monks) at the Shaolin Temple, those monks

Sifu Wong Jack Man



entrusted to protect and defend the temple against any outsiders or invaders of their serene religious community. If this was so, is it any wonder that these sets would be formulated to be more aggressive in nature? The temple needed to train some of their own in order to provide safety for the rest of their community. Martial skills in the temple could be raised due to the influx of outsiders with fighting skill seeking haven for whatever reason, and at the same time martial skill among the monks could be raised due to internal development from monks specializing in health and martial skill in the temple. It is also well-known in Chinese martial history that a contingent of Shaolin monks could prove to be a formidable adversary, especially if armed with heavy staves to batter their opponents into submission.

Some say that this style, of older origin than the Northern Shaolin Style, was so named because it was taught in an area of the temple known as “Lohan Hall.” Another theory is that these techniques were thought to be of higher order, in the same way that a “Lohan” or “Arhat” was a person of higher consciousness (but not as high as that achieved by a true Buddha).



Sifu Danny Ma, the headmaster of the Kin Fung Athletic Group in Vancouver, Canada.

The Shaolin Lohan style follows the tradition of the northern “long-fist” (*Chang Chuan* 長拳) approach. It has fist strikes, fingertip strikes, palm strikes, and the like, but one of its main characteristics (along with the requisite high kicks and low sweeps typical of most northern styles), is its emphasis on long-arm swinging techniques. This strongly distinguishes it from the methods of the Northern Shaolin Style. Although northern styles are usually associated with leg techniques, one should also be aware that there are many northern styles, such as Northern Praying Mantis and Eagle Claw, which specialize in hand techniques. Notice also that all the three major internal styles of Taiji, Xingyi, and Bagua (northern in origin) concentrate mainly on hand techniques.

Although most Kung Fu practitioners are familiar with the aphorism of “southern fist, northern leg,” lesser known is the fact that some *Choy Lee Fut* (蔡李佛) practitioners describe their art with the words, “southern horse, northern arm,” meaning a high, tight horse combined with long-range swinging arm techniques. Others say that Choy Lee Fut meshes the devastating arm swings of the south with the mobile footwork of the north. As one can see, there are diverse opinions on these matters.

Ma Kin Fung





As one might guess, there does exist the possibility that somewhere in its history and evolution, Choy Lee Fut has had northern influence. This is not a reference to the famous encounter between *Buk Sing Choy Lee Fut* (北勝蔡李佛) master Tan San (Tam Sam in Cantonese 譚三) and Northern Shaolin master Gu Ruzhang. Tan San was already known as one of the toughest southern fighters and famous for his deadly *chap chui* (stabbing punch 插捶). The name "Buk Sing," meaning "north wind," is a reference to the "Little North" or "Siu Buk" hall where Tam Sam taught. Some say that this is a reference to the skills of Gu Ruzhang, the great northern martial artist, but this is not true.

Of course, any long-range arm technique done with full extension may be converted to a close-range technique merely by tightening up (or shortening) the circle. Some might think that southern hand methods are more sophisticated than those of the north, but many northern practitioners will say their methods are just as developed, and that one need only look more deeply into what one has already learned, and seek to apply those methods in any and all situations. If one looks closely enough, many times one can find what one is looking for in what one already practices.

Application of *sow chui*, *gwa chui*, followed by a right leg kick



An oft-used sequence in Shaolin Lohan is as follows: one leaps forward to strike, and then quickly leaps backwards while revolving and parrying with the fists. A shuffling or sliding step is also utilized as one throws punches while attacking and retreating. Although the Northern Shaolin style and Shaolin Lohan both have series of sweeps, tornado kicks, and lotus kicks, most of the postures are (pardon the pun) strikingly different. In the Northern Shaolin style, one seems to move from horse to horse, and posture to posture, with an emphasis on the vertical fist, whereas in Shaolin Lohan, one will many times shuffle, or slide forward, not stopping in each stance but rather moving through the stances, with an emphasis on the horizontal fist. Shaolin Lohan has a sense of fluidity different from that of Northern Shaolin. Northern Shaolin strikes also seem to be more limb-oriented, whereas the strikes in Shaolin Lohan put more full body power behind the strikes. One might note there are more techniques in Shaolin Lohan which involve winding up and lunging. There is also more twisting of the upper torso.

Shaolin Lohan has several long-range hand and arm techniques, very similar in nature to those seen in Choy Lee Fut, albeit with that distinctive flair which northern styles are known for. Choy Lee

Fut practitioners have their famous combination strike of *sow chui* (downward swinging punch 掃捶), *gwa chui* (downward backfist strike 掛捶), and *chap chui*. Shaolin Lohan also has this particular series of strikes, except that following the *sow chui* and *gwa chui* comes a powerful front heel kick instead of the *chap chui*. Since practitioners improve on what they practice, this is another example of southern style Kung Fu emphasizing hands, and northern style Kung Fu emphasizing kicks. Generally speaking, Buk Sing Choy Lee Fut practitioners emphasize the *chap chui* more than practitioners of Hung Sing Choy Lee Fut, who specialize more in swinging, circular strikes. Shaolin Lohan also has strikes very similar to the *pow chui* (upward swinging strike 拋捶) of Choy Lee Fut.

Shaolin Lohan also emphasizes strikes which are very similar to those of American boxing. In the sets are jabs, crosses, uppercuts, and hooking punches. There are momentum swings with a single-arm for single opponents and double-arm swings for multiple opponents. In the sets are also instances of pinpoint phoenix-eye strikes, and one application of a leopard hand strike, known as *ping chuan* (level fist 平捶) in Choy Lee Fut.

Sliding step, boxing hands



Below: Shoot up to the sky, followed by a low left hand block (or grab). This is a defense against a downward striking staff. The hands pierce upward to deflect the staff, then grab the staff by pulling downward.

One of the most distinctive and salient features of Shaolin Lohan is its emphasis on the *pek chui* (axe fist hand or chopping strike 劈捶). This is a powerful, long-arm, right forearm strike, where one uses momentum and the full power of the body and waist to deliver a devastating smash to the opponent's arm or neck. Although a similar motion does appear in the Northern Shaolin style, the feeling is completely different.

What makes styles unique is not simply the moves or the motion, but also how much they emphasize each. Although southern styles may have a double kick and a tornado kick in their forms, these techniques are practiced many more times in the northern styles. It is all a matter of degree, and in general, this is why southern stylists excel at hand techniques, and northern stylists excel at leg techniques. Simply put, people become proficient at what they practice.

What makes Shaolin Lohan so distinctive is its unique approach to its hand techniques. This should not be surprising since one of the most famous northern sets, *Tan Tui* (Tam Tui in Cantonese 譚腿) teaches similar long arm swinging motions, in addition to the basic punches and kicks the set already has. Shaolin Lohan is a cherished legacy and an exciting, flamboyant, and fierce style, lesser known than the Northern Shaolin style, but equally deserving of its reputation and fame.



Rick L. 'Bucky' Wing is the chief instructor at the Jing Mo Athletic Association in San Francisco (jingmo.com) where he continues the tradition of his teacher, Sifu Wong Jack Man, teaching Kung Fu and Lion Dance. He recently published *Shaolin #6: Close Strike* and has written other books on Northern Shaolin, as well as *Showdown in Oakland: The Story of the Wong Jack Man – Bruce Lee Fight*. His books are available through Amazon.com



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The Bald Eagle

By Gigi Oh and
Gene Ching

For over three decades, he's played some of the most memorable Kung Fu villains. Starting with his debut role in the groundbreaking 1982 film *Shaolin Temple* (少林寺), Master Ji Chunhua (计春华) has played bad guys such as the cold-blooded murderer Royal Liu in *Yellow River Fighter* (1988 黄河大侠), the Poison Juice Monster in *The New Legend of Shaolin* (1994 洪熙官), the immoral Duan Yanqing in CCTVs *Demi-Gods and Semi-Devils* (2003 天龙八部), and the "main thug" in *Empire of Assassins* (2011 刺客帝国). Ji was cast in *Shaolin Temple* when he was only 19 years old. Since then, he's been in over fifty films, including all three installments of the pivotal Shaolin Trilogy. His role in *Shaolin Temple* earned him the nickname amongst Kung Fu film fans he still carries today – Bald Eagle (秃鹰 *Tu Ying*).

Ji's intense glare and skinhead look give him an appearance both intimidating and fierce, but in person he's very open and cheerful. He doesn't get challenged. "People look at me and say, 'Don't mess with him. He looks mean.' Director Tsui Hark (徐克) once told me, 'You have symmetry and proper facial features. It is your eyes – eyes that cut people like a knife.' Ji's rapid-clip Mandarin bears the unique accent of the Southern Yangzi River folk. Ji is very straightforward. He loves to tell jokes and make people laugh. "Most people tell me, 'You are 100% opposite to the roles you play in the movies.' It must be true; otherwise, I would be crazy already." Earlier this year, Publisher Gigi Oh was invited to Master Ji's home for a gourmet dinner and got to speak to him at length about his remarkable martial arts career. "I am an athlete, not an actor. I love Wushu. For my Wushu dream, I persistently portray a villain."

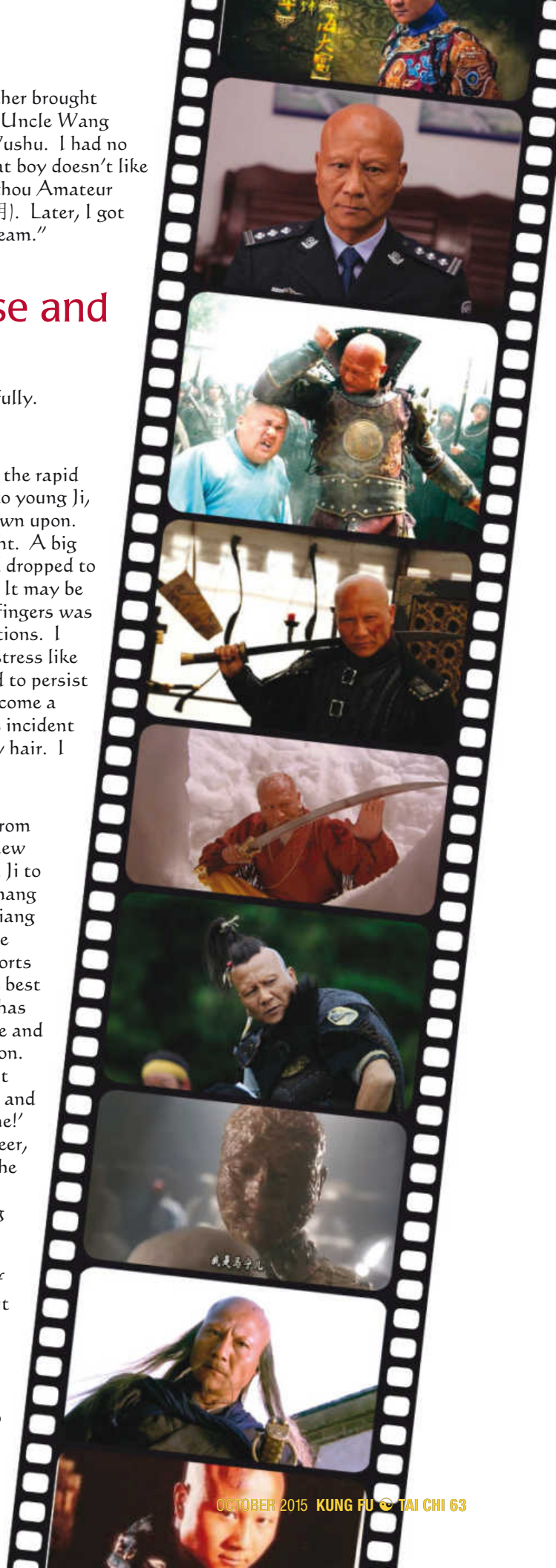
"I was skinny and small when I was young. One day my father brought his subordinate, Wang Xingde (王信得), home and told me, 'Uncle Wang practices Wushu.' Wang asked me if I would like to learn Wushu. I had no idea of what Wushu was. Wang told me 'like boxing.' What boy doesn't like boxing? I nodded my head. Wang brought me to the Hangzhou Amateur Wushu School to learn Wushu from Peng Liangming (彭良明). Later, I got good enough to be recruited for Zhejiang Province Wushu Team."

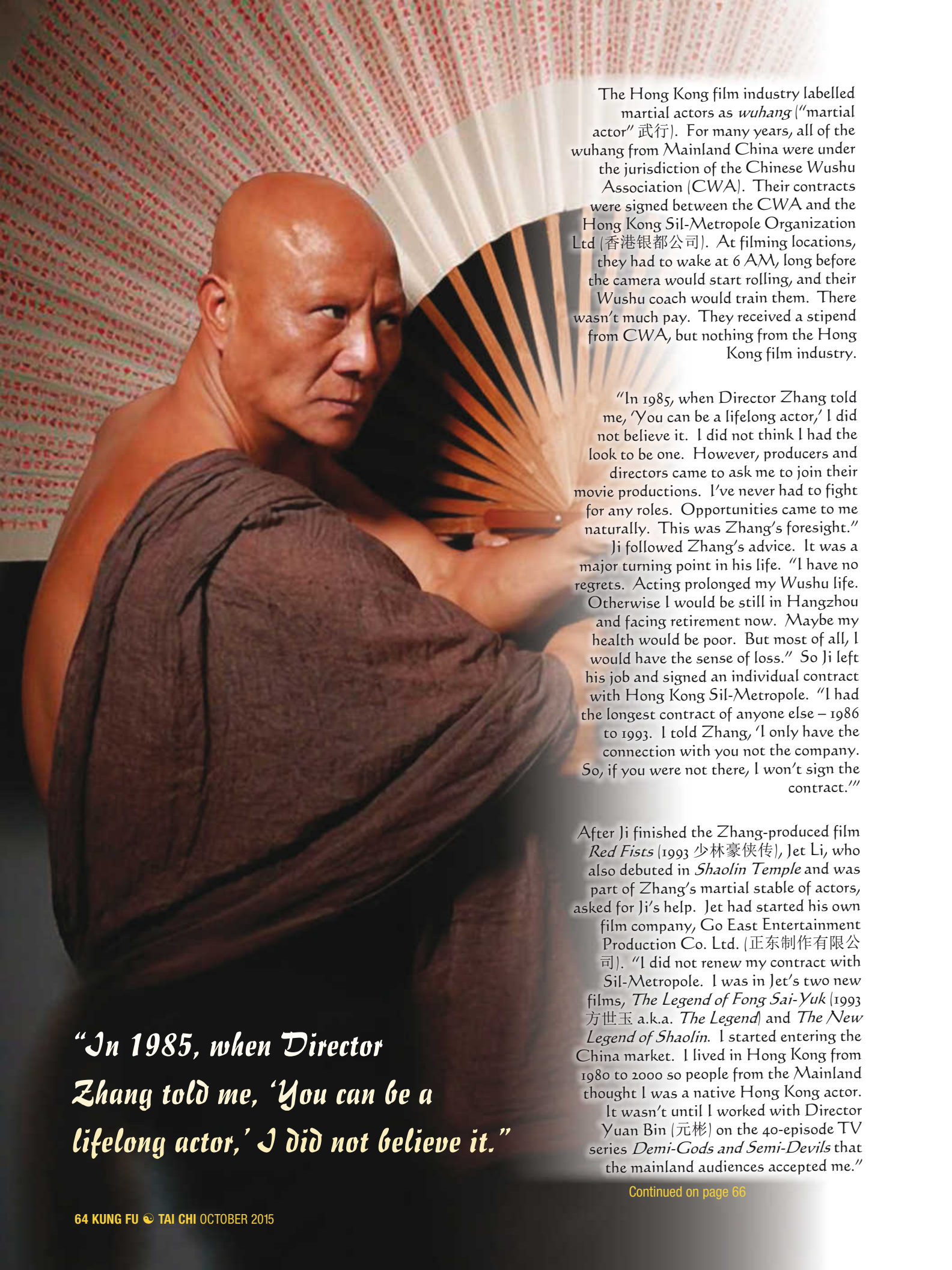
Premature Baldness – a Curse and a Blessing

"Fate might be a good thing can also be bad," says Ji thoughtfully. "Usually they come together."

Ji suffered from *Alopecia universalis*, a condition that causes the rapid loss of all body hair, even the eyebrows. When it happened to young Ji, there were no bald-headed athletes. Baldness was looked down upon. "For about two months, I had this recurring dream every night. A big wok flew over my head. It suddenly turned upside down and dropped to cover me inside. My hair started falling out by the handful. It may be because the Chinese medicine I took for treating my broken fingers was cooked in an aluminum pot and that had some chemical reactions. I don't know the real reason, but I was definitely under great stress like any other athlete. If you got hurt or had a fever, you still had to persist in training. I was seventeen years old. My dream was to become a professional Wushu athlete. I was a good looking guy. This incident ended my dream. I lost all my confidence with the loss of my hair. I felt ashamed and did not want to go out."

Ji was forced out of competition, taking an early retirement from the professional Wushu team. He went home to wait for a new job assignment. Wang Xinde asked the bored and depressed Ji to join his Sanda team practice. At the same time, Director Zhang Xinyan (张鑫炎) went to Hangzhou, the capitol city of Zhejiang province, seeking martial talent for *Shaolin Temple*. Both the Hong Kong and Macao Affairs Office and the National Sports Commission had opened the door for Zhang to handpick the best martial artists for his unprecedented film project. Zhejiang has one of the leading Wushu teams in the nation. Wang Xingde and Peng Liangming were asked to bring their students to audition. Ji was hiding behind other students and did not want to try it out until Zhang spotted him. Zhang watched very carefully and after Ji's last movement, Zhang shouted out, 'You are the one!' That was the birth of Bald Eagle. It launched Ji's acting career, typecasting him to play villains for the next two decades. The other stars Zhang picked from the Zhejiang team were Hu Jianqiang (胡建强), Chen Guoan (陈国安), and Bian Liqiong (边力强). After *Shaolin Temple*, many of the cast followed Director Zhang to make *Kids from Shaolin* (1984 少林小子). The third installment of the *Shaolin* trilogy, *Martial Arts of Shaolin* (1986 南北少林), also featured the same ensemble but with Lau Kar-Leung (刘家良) in the director's chair. "When you meet a certain person, he can change your life. That's what I have experienced," says Ji. At nine, he met Wang Xinde, who first introduced him to Wushu. At nineteen, he met Director Zhang Xinyan and started acting. "These two are the people to whom I am most grateful person."





The Hong Kong film industry labelled martial actors as *wuhang* ("martial actor" 武行). For many years, all of the wuhang from Mainland China were under the jurisdiction of the Chinese Wushu Association (CWA). Their contracts were signed between the CWA and the Hong Kong Sil-Metropole Organization Ltd (香港银都公司). At filming locations, they had to wake at 6 AM, long before the camera would start rolling, and their Wushu coach would train them. There wasn't much pay. They received a stipend from CWA, but nothing from the Hong Kong film industry.

"In 1985, when Director Zhang told me, 'You can be a lifelong actor,' I did not believe it. I did not think I had the look to be one. However, producers and directors came to ask me to join their movie productions. I've never had to fight for any roles. Opportunities came to me naturally. This was Zhang's foresight."

Ji followed Zhang's advice. It was a major turning point in his life. "I have no regrets. Acting prolonged my Wushu life. Otherwise I would be still in Hangzhou and facing retirement now. Maybe my health would be poor. But most of all, I would have the sense of loss." So Ji left his job and signed an individual contract with Hong Kong Sil-Metropole. "I had the longest contract of anyone else – 1986 to 1993. I told Zhang, 'I only have the connection with you not the company. So, if you were not there, I won't sign the contract.'"

After Ji finished the Zhang-produced film *Red Fists* (1993 少林豪侠传), Jet Li, who also debuted in *Shaolin Temple* and was part of Zhang's martial stable of actors, asked for Ji's help. Jet had started his own film company, Go East Entertainment Production Co. Ltd. (正东制作有限公司). "I did not renew my contract with Sil-Metropole. I was in Jet's two new films, *The Legend of Fong Sai-Yuk* (1993 方世玉 a.k.a. *The Legend*) and *The New Legend of Shaolin*. I started entering the China market. I lived in Hong Kong from 1980 to 2000 so people from the Mainland thought I was a native Hong Kong actor.

It wasn't until I worked with Director Yuan Bin (元彬) on the 40-episode TV series *Demi-Gods and Semi-Devils* that the mainland audiences accepted me."

Continued on page 66

"In 1985, when Director Zhang told me, 'You can be a lifelong actor,' I did not believe it."

Shaolin Temple

In 1982, the landmark film *Shaolin Temple* (少林寺) premiered. While Hollywood might cite *Enter The Dragon* (1973), *Karate Kid* (1984) or *Crouching Tiger Hidden Dragon* (2000) as the most pivotal martial arts movie, *Shaolin Temple* had a far greater impact. After the Cultural Revolution, the original Shaolin Temple in Henan, China was in ruins. Filmed on location, *Shaolin Temple* reminded the world that Shaolin Temple was a real place, not just a movie set, and was vital contributor to the restoration of the original Shaolin Temple of China. It was Jet Li's debut film and inspired countless practitioners around the world to study the art of Shaolin Kung Fu.

Kung Fu Tai Chi is proud to have featured the main stars of *Shaolin Temple* on our cover over the years. Here are those back issues, along with the roles that the masters and stars played in the film.

Jet Li as Jue Yuan

Yu Hai as Master Tan Chuang

Yu Chenghui as General Wang Ren Ze

Hu Jiangqiang as Wu Kong

Sun Jiankui as Se Kong

Pan Qingfu as General # 1

Ji Chunhua as Chain Gang Guard Tu Ying



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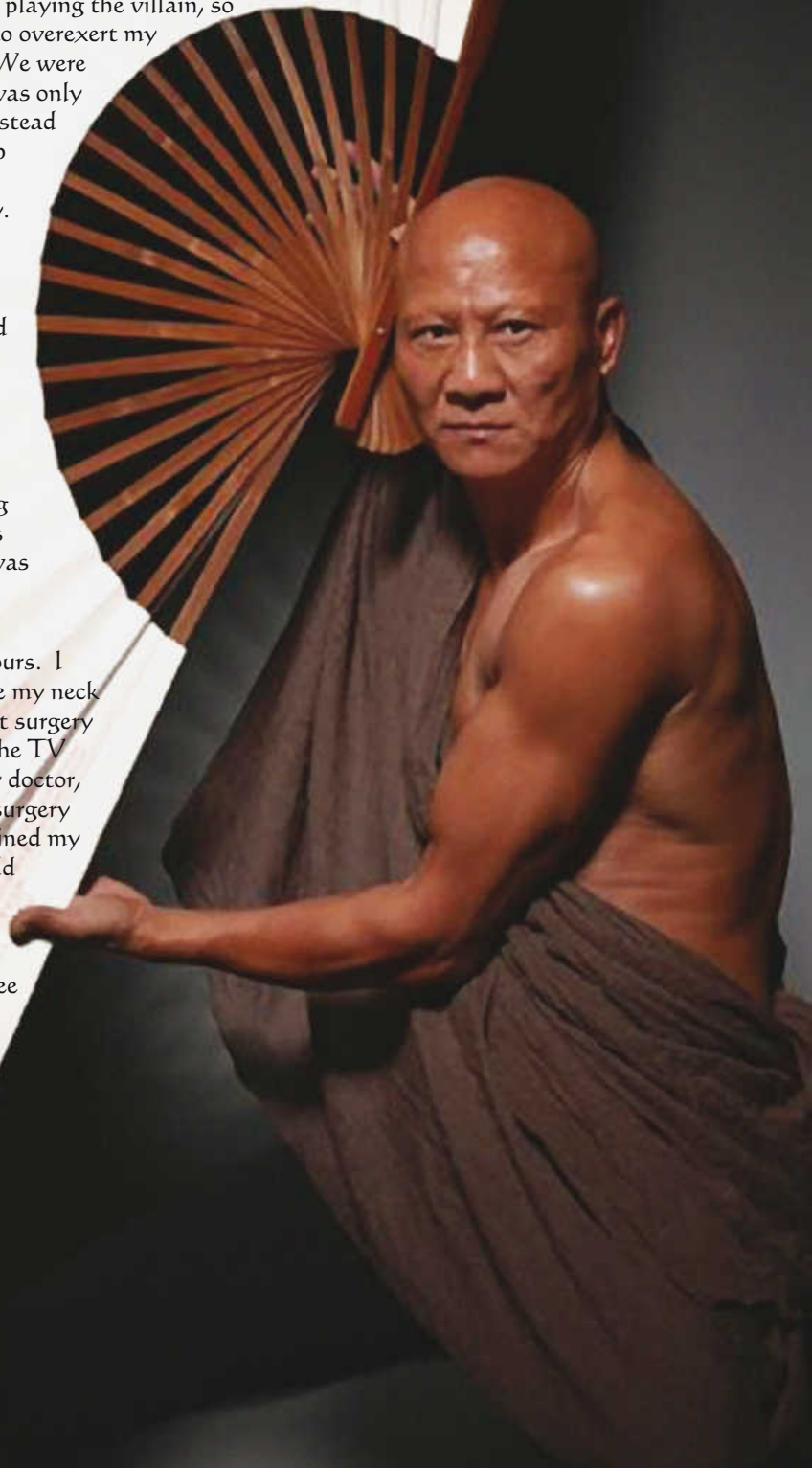
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Bad Guys Take Hard Falls

The downside of playing the villain is there is a lot of spitting blood and dying. "This one," says Ji, tapping his left leg, "was broken while filming *The Legend of Fong Sai-Yuk*, plus the bones of my right knee were shattered. After the surgery, I could not squat down. The Doctor ordered me to rest. Rest hurts, exercise hurts. So I chose an extreme method for healing. I leaned against a wall and squatted down, inch by inch, until my legs felt numb. When it was too painful, I would rest for a couple of days, and then train again. Finally, after three months, my legs were back to normal."

In the winter of 2010 in Yinchuan, Ji took a more serious injury on the set of *Legend of Shaolin Kungfu III: Heroes of the Great Desert* (2011 少林寺传奇三). He took a major fall on his neck, leaving him paralyzed. "In almost all of my films I was playing the villain, so I was beaten, often beaten to death. That required me to overexert my neck. The Yinchuan winters are very cold and windy. We were shooting a scene outside the Great Wall. I thought it was only one action scene so I did not do enough warming up. Instead I was resting in a car, waiting for my turn. The close-up shots were completed without any problem. When the long scene started, I told the stunt double, 'Don't worry. Just kick my back. I will act accordingly.' After the first kick, I was supposed to fall in a ditch, crawl uphill, and flee, only to be chased and kicked again. When I received the first kick, my neck was whiplashed. I found myself lying on the bottom of the ditch. My fingers were numb and my body could not feel anything. I looked up and saw all terrified eyes staring at me. I knew something went horribly wrong. All I could say was, 'Don't touch me! Who has three insects?' In the film industry, we customarily burn insects as an offering for God's blessings. At that moment, I knew there was nothing anyone could do. I turned to God for help. It was the scariest moment in my life.

"I finally regained feeling and could move after a few hours. I finished filming of *Legend of Shaolin Kungfu III* despite my neck pain. My doctor looked at my X-rays and told me to get surgery right away. But I had promised to take a small role in the TV series *All Men Are Brothers* (2011 新水浒传). I told my doctor, 'Give me ten days. I will be very careful and have the surgery upon my return.' When I came back, my doctor examined my new X-ray and asked me if I still felt neck pain. I told him the pain was gone and I felt fine. He said, 'Your vertebra have re-aligned themselves and your nerves are no longer pinched. Everyone has self-healing ability but it's a miracle to see you can heal so quickly. Neck surgery is risky. There is a 50/50 chance it could go wrong. I no longer advise you have surgery, but remember, you don't have a second chance to get hurt again.'

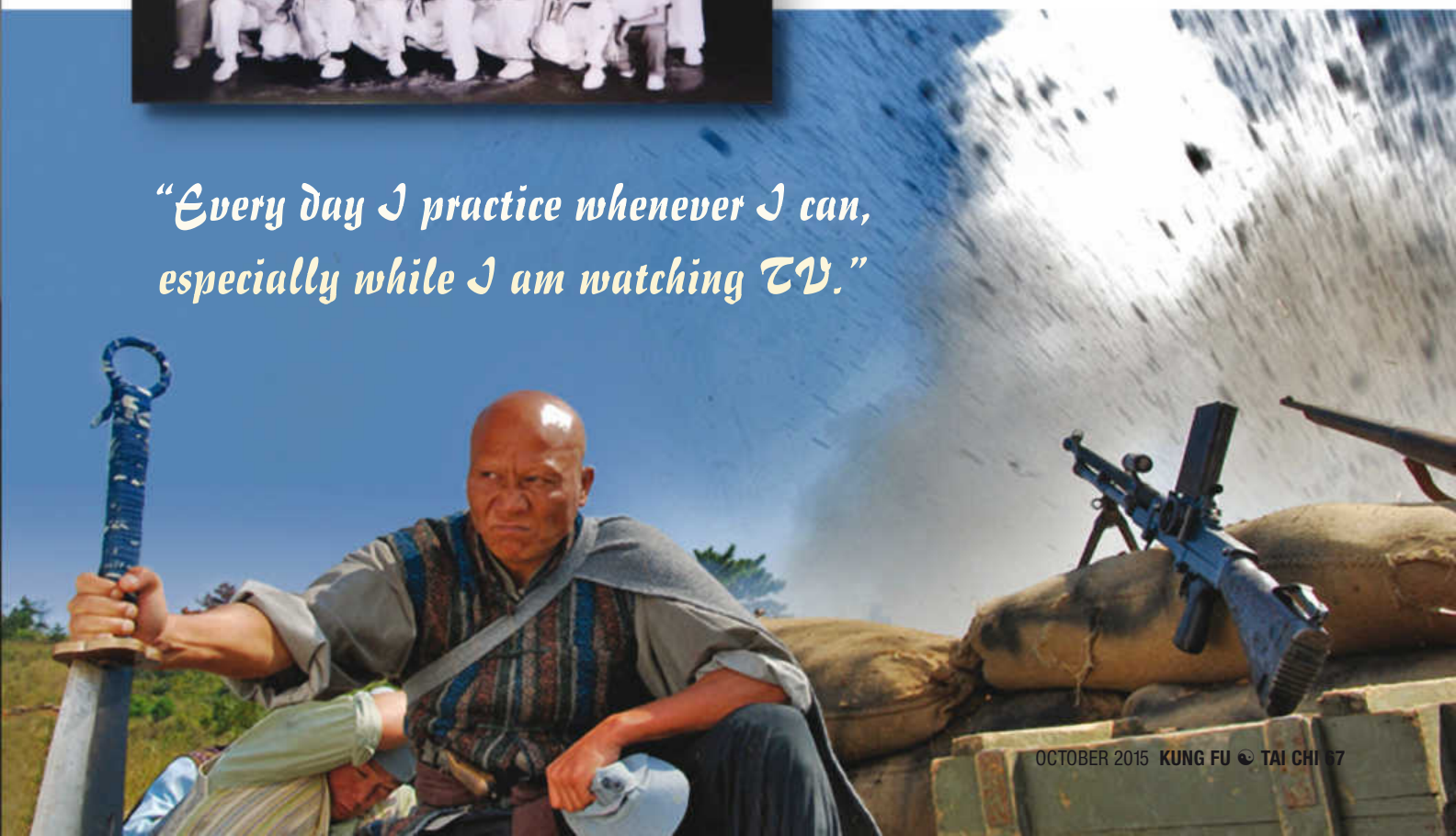


"There are two ways to fight illness. First, let a doctor of physical therapist treat and massage. Second is self-healing. The first one is the passive approach; the second takes initiative. After my neck injury, I tried exercising by holding my legs up close to my chest and rolling on the ground. This exercise also helped my core muscles. In Chinese, *huo dong* (活动) means activity or exercise. *Huo* means 'alive' and *dong* means 'move.' So to stay alive we must keep moving. I don't pay much heed to so-called TV health experts. I would rather learn the secret from a healthy person who is over eighty years old.

"Every day I practice whenever I can, especially while I am watching TV. I'm proud that my weight has not changed since I was nineteen. I know how I worked through the past years. It becomes a hobby, or you might say it's an addiction. When I'm home between films, I get up early and play the stock market. I don't invest heavy, but I like to keep my brain active. In the afternoon, I exercise, running or bike riding for two or three hours. I love the freedom of riding my bike."



"Every day I practice whenever I can, especially while I am watching TV."





“Some ‘90s kids complain how hard it is to be an actor.”

The Way of the Wuhang

Times have changed for martial artists aspiring to make it in the movies. Nowadays, anyone can post their fight scenes on YouTube, and while there are some excellent shorts out there, few ever get noticed enough to get their big break. Ji may have fallen into movies by sheer luck, but he worked hard at it to stay in it for so many years. “A *wuhang* needs at least eight years of martial arts training, but acting, well, take me for example. I did not go to a formal acting school. But if you spend double, triple or ten times the effort to practice your role and memorize your lines, you’ll be okay.

“When I first appeared in *Shaolin Temple*, I couldn’t even say two words. When the director called, ‘Yubei! (get ready 預備),’ and all the crew was staring and laughing at me so I had a hard time concentrating. That was also due to my own lack of self-confidence. Luckily, all the films dubbed our voices. If Jet Li’s voice wasn’t over-dubbed by Tong Zhirong (童自榮), the result would have been different. Film dubbing is a professional field of trained skilled voice actors. Some new *wuhang* are overconfident; they use their own voices and it backfires. I can act with my body movements, and my eyes can show *jingqishen* (the three treasures – essence, qi and spirit 精氣神), but my voice is no good, so all of my films use dubbing. I only used my real voice in *The Era of Vampires* (2003 千年僵尸王) directed by Tsui Hark. He told me that film was only for foreign distribution with English subtitles, so I agreed to use my real voice. But if there was a domestic version, I would have asked to be over-dubbed. I am a southerner, so I have a heavy accent.

Even today, if they ask me to do synchronous shooting, I refuse. I am not an artist nor a dramatic actor. I am an athlete. Some people say I act well. I say I am blind in acting but fearless. I tell aspiring *wuhang*, ‘Don’t be afraid. First, make everyone in front of you disappear. Don’t become entangled when saying the wrong lines. Let it go. It can be dubbed over. Everyone in this circle knows that I like to work as a *wuhang*. I am in this circle and can communicate with you guys, but my true love is martial arts.’



“I was chatting with Corey Yuan (the director of *The Legend of Fong Sai-Yuk* 元奎) and he said, ‘Nowadays safety is #1.’ I said, ‘When you directed us in the ‘90s, how come you never kept safety in mind? Just go for it! Do more! Do better!’ He had to admit that the films he did during the ‘90s were the best and most satisfying films. It’s because they combined three positive energies.



Yuan said, 'First, Jet Li himself was the boss. He invested in those films. Second, I had high expectations. I was young and wanted to produce good films to prove my ability. And third, all the *wuhang* were marching forward together. Everyone was eager to work. "Let me do it! Let me do it!" Adding all of energies together made for an exquisite production. Today, the investors ask for a safer environment, plus older ages, softer hearts, and so on. They find all kinds of excuses to forgive themselves.' I joked with him, saying, 'Why did you never mention safety is #1 with us? You pushed me to keep going when I had a cast on my leg!' Human energy is unlimited. Some people excel under pressure."



L-R: Xu Xiangdong, Gigi Oh, Zhou Zhehui (standing), Wu Bin and Ji Chunhua.

"Some 'gos kids complain how hard it is to be an actor. Sometimes you have to drink with the director or producer to keep a good relationship. 'Canbei!' ('Dry your cup' 干杯) I will give you this role.' I tell them, 'I don't. I use the time to train myself to be in the top shape all the time. You can drink with the boss, but after gaining weight, how can you look like a knight? He might give you one time chance, but that's all. Maintaining a 60-year-old body that still can do stunts – there are not many in our industry. It's up to you to make your decision.'"



From Villain to Good Guy

"I have a new image on screen! In the two different projects I've been involved with last year, I was not the villain. I was a good She policeman in *Shinning Jian Ou* (金瓯), which is a film produced to safeguard public interest and improve social and moral levels [Note: the She people are one of the 56 minority groups officially recognized within China 畲族]. That film is directed by the Chinese Culture and Art Peacekeeping group Tian Qi (田七). The other one was *Dragon Locomotive* (龙号机车), a 30-episode comedy TV series. I'm in the first 10 episodes. The show is about the first locomotive made by Tangshan Railway Vehicle Co., Ltd. It's directed by Ying Da (英达).

"What might I do in the future? I might edit all my action clips from different stages in my career together – my action footage from the Shaolin Trilogy and all of the others – and watch myself growing from an energetic nineteen-year-old to sixty in slow motion... I've never set a target or time frame. As long as there is a need, I'll keep working. Some people ask me, 'Why not try to be an action director?' I tell them if I'm an action director, I will spend most of my time behind the camera yelling, 'Yubei! Kaishi!' ('Begin' or in the case of moviemaking 'action' 开始)." I can't keep myself in shape like that. I am now like a soldier. The boss pays me to train. Many people accompany me with training. How happy it is!" ☺

For exclusive additional interview material on Ji Chunhua, visit KungFuMagazine.com in September 2015.

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Taiji

Throw Jumps

Launching Sport Taiji to the Next Level

By Emilio Alpanseque

Additional photos: Lesley Chan,
Brandon Sugiyama

Ignoring its significance in culture, sports and the martial arts and focusing purely on its athletic and aesthetic values, competitive Taijiquan (太极拳) has unquestionably evolved into an amazingly difficult sport. In accordance with the latest regulations, athletes glide elegantly across the competition floor, combining a number of mandatory movements from various Taijiquan styles with some astonishing high-difficulty movements, including jumps that appear to hang in the air, then end in smooth landings that leave the audience breathless. Further, the routines are performed to music that closely follows the choreography, adding emphasis to each key movement. Last but not least, there is the newest difficulty movement – the Throw Jump – which is taking the competitive Wushu world by storm.

Nandu in Sport Taijiquan

The new scoring system for Taijiquan events, first used in November of 2014 at the 1st World Taijiquan Championships in Chengdu, China, doesn't have an artificial hard upper limit like the previous 10-point scoring system. Routines now have a starting score of 7 points for Technique Execution (动作完成), 3 points for Overall Performance (动作演练), plus a value for Degree of Difficulty – or *Nandu* (难度) – selected

China Team athletes during the opening ceremony demonstrations at the 1st World Taijiquan Championships.



by the athlete, which is open-ended (but with some restrictions). The change was originally meant to improve judging by providing better ways to quantify and grade performance, ensuring proper Taijiquan content and execution while also encouraging high levels of *Nandu*, with the clear intention of producing awe-inspiring performances guaranteed to astound the general sport audience around the world.



Under the new code, there are four components to the Degree of Difficulty score:

- 1) Degree of Difficulty Techniques (动作难度) – Refers to a fixed list of balance, leg and jumping techniques, arranged by difficulty coefficient and score value.
- 2) Degree of Difficulty Connections (连接难度) – Refers to methods for landing the jumps as well as the execution of several jumps in succession, and also the combination of certain balance and leg techniques in sequence.
- 3) Degree of Difficulty Location (位置难度) – Refers to bonus points awarded when certain Difficulty Techniques and Connections are performed in the last section of a routine directly preceding the closing movement.
- 4) Degree of Difficulty Launch (上抛难度) – These are newly added Pairs Throw Jumps, reserved for the 6-person group routines (3 Empty Hand + 3 Straight Sword), which will be described in detail in the next section.

The Difficulty Launches

In a Difficulty Launch, or Throw Jump, the female



The 6-person group routines include very dramatic choreography and music.

member sets up to perform a standard Taijiquan jumping kick while the male member holds onto her torso; instead of jumping himself, he forcefully propels his partner in the direction of her jump so that she travels higher and further, after which he moves away. Once fully released in the air, the female athlete must perform the specific kicking movement and connect (conclude) with a single-leg landing. While timing and direction are crucial in the setup, the jump itself requires expertise in many physical skills, and success depends on the individual's ability to jump, kick and land properly while holding a straight sword.

So far, only three jumping kicks are allowed as part of this type of *Nandu*: the Jumping Front Stretch Kick (腾空正踢腿), the Jumping Inside Kick or Tornado Kick (旋风脚) and the Jumping Outside Kick or Lotus Kick (腾空摆莲). The first one must be performed within one step of setup, whereas the other two must be performed from a stationary position and with a degree of rotation set to 180, 360, 450 or 540 degrees. Additionally, the Throw Jumps must be linked to a difficulty connection movement, which in turn needs to be the Single-Foot Landing (单脚落) for kicks with 180 or less degrees of rotation, and the Raised-Knee Balance Landing (提膝独立) for the others, increasing considerably the level of difficulty for these elements.

During competition, Throw Jumps performed with incorrect setup (extra steps prior to the jump, or moving feet prior to take off), slapping the foot prior to complete release by the partner, toes of the slapped foot below waist level, landing with the non-kicking foot, shuffles or skips when landing, incomplete rotations, and a few other errors will be directly evaluated as unsuccessful by the Degree of Difficulty judges. By the same token, kicking legs bent, toes of the slapped foot below shoulder height, misses in slapping the kicking foot, holding the sword incorrectly with the index finger over the hand guard, and raised knees lower than horizontal level will lead to deductions from the Technique Execution judges. Both failed and faulty techniques will influence the grade given by the Overall Performance judges for the complete routine.

Skill Perfection Requires Skill Analysis

To execute superior flaw-free Throw Jumps, athletes and coaches must fully understand the skills involved in four key areas:

- 1) Takeoff Ability – To achieve optimal vertical speed when pushing off the floor. The greater the vertical speed, the higher the jump and the greater the time in the air. In addition, the male partner assists the takeoff with launching action, providing extra momentum and height to the jump.
- 2) Kicking Ability – Kicks depend on many factors such as flexibility (head-to-toe) and explosive speed. But they





In general, the combination of correct body mechanics and the basic laws of physics allow an athlete to reach the optimal vertical flight.

must also be executed at the right moment during the jump – and at the right angle in the case of the Tornado and Lotus kicks.

3) Spinning Ability – The rotational speed can be controlled by the correct orientation of the extremities relative to the vertical axis of the athlete. The tighter the arms are pulled-in and the straighter the legs are, the more rotational speed one has.

4) Landing Ability – Before landing, athletes must open their arms to decrease rotational speed, as well as slightly

lower their centers of gravity prior to making contact with the floor.

In general, the combination of correct body mechanics and the basic laws of physics allow an athlete to reach the optimal vertical flight. For instance, athletes attempting the Throw Jump with a Tornado Kick or Lotus Kick must deftly time a double-leg takeoff coordinated with the swing of the arms and the final push-off movement, together with the launching motion from their partner. Research suggests that a countermovement jump is the best approach, starting in a fully upright standing

position, then making a preliminary downward movement by flexing at the knees and hips, to immediately push off the balls of the feet to jump. This approach makes use of the “stretch-shortening cycle” principle as applied to the leg muscles, providing a loading effect that ensures the greatest power output.

Correspondingly, athletes attempting the Throw Jump with a Jumping Front Stretch Kick need to set up a single-leg takeoff within one single step. Research suggests that by making use of the movement efficiency principle called “Body Weight Transfer,” which consists of increasing whole-body momentum through segmental momentum – in this case by swinging the



Difficulty Launch + Jumping Inside Kick variation.



Difficulty Launch + Jumping Front Stretch Kick variation.



left leg straight up prior to kicking with the right leg – the athlete can better convert forward motion to vertical motion, leading to higher jumps and more flight time to perform the front stretch kick and bring the right leg down to prepare for landing. This variation also requires that the male member perform the launching movement with the right timing, direction, speed and amplitude.

Taijiquan athletes performing the 360-degree Tornado Kick have recorded slightly higher vertical jumps than their *Changquan* and *Nanquan* counterparts performing the 540-degree Tornado Kick, and single-leg landings for this type of *Nandu* have registered ground reaction forces of up to 625kg (1,378lb) on male athletes – this without the added momentum of the launch. Needless to say, such landings need to be precise so as to minimize shock. Athletes who stay vertical

that learning to stop the rotation in the air is the most important skill to master; but the proper level of muscle activation, lowering of the center of gravity and landing on the ball of the foot with the body weight centered over it are all important elements as well.

Skill Perfection Requires Performance Conditioning

Modern Wushu athletes employ a combination of speed, strength, agility, and explosiveness unlike those in any previous generation, and the Taijiquan specialists

Continued on page 78

through their whole flight --from take-off through execution of the lightning-fast kick (just before or at the apex of the jump) and in landing --have a better chance of completing the jumps properly. Careless flinging of body parts – especially the hand holding the sword – can result in undesirable reaction motions jeopardizing the ability to stick the landing. Famous Taijiquan champions Zhou Bin (周斌) and Wu Yanan (吴雅楠) both have stated



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Leg Swings with ankle weights.

are no different. However, at the amateur level, it is not uncommon to see Taijiquan practitioners struggle with proper technique due to a lack of flexibility, strength and explosiveness. While these weaknesses won't prevent them from participating in the sport, it will limit their level of accomplishment or, worse, lead to injury due to over-compensation mechanisms. Obviously, Taijiquan fundamentals are a critical part of any training program, because the lack of Taijiquan basics will be your single most limiting factor. Still, to develop and maintain the flexibility and



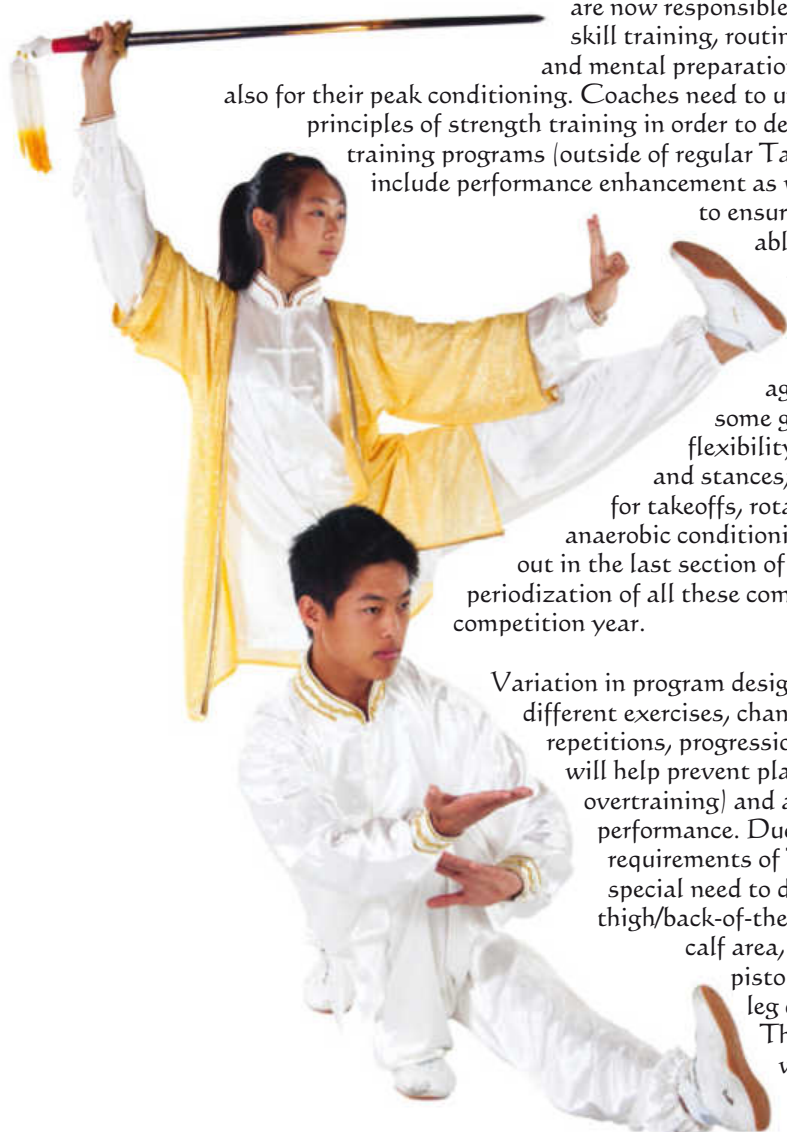
Pistol Squat into and from a box or chair.



Pistol Squat with counter-weight in the front.



Pistol Squat with hands in the back.



Unlike with the old-fashioned "just do it" approach, qualified sport Taijiquan coaches are now responsible not only for basic skill training, routine composition, safety, and mental preparation of their athletes, but also for their peak conditioning. Coaches need to understand the basic principles of strength training in order to design athlete-specific training programs (outside of regular Taijiquan practice) that include performance enhancement as well as injury prevention, to ensure that athletes are able to achieve their full athletic potential. Such programs should be specific to the individual athlete's age and abilities, but some general features include: flexibility training for kicks and stances; strength training for takeoffs, rotation and landings; anaerobic conditioning to avoid fading out in the last section of a routine; and the periodization of all these components through a competition year.

Variation in program design, including rest days, different exercises, changes in sets, frequency, repetitions, progression, and intensity, will help prevent plateauing (the result of overtraining) and allow steadily improving performance. Due to the specific *Nandu* requirements of Taijiquan, there is a special need to develop the main lower body muscle groups such as the thigh/back-of-the-thigh area, the buttocks/hip area and the lower leg/calf area, among others. Single-leg training exercises such as pistol squats, shrimp squats, Bulgarian lunge hops, single-leg calf raises, and many others, are highly recommended. The unstable nature of single-leg training, performed with controlled moderate speed, good body form and proper alignment, also develops stabilizers and small



Shrimp Squat using stability cushion.



Bulgarian Lunge Hops with weights.

muscle groups more efficiently. In addition, dumbbells, resistance bands, stability cushions, Swiss balls, kettlebells, stone locks, and many other accessories can be used to

enhance the effects of these performance-conditioning exercises.

Leading Changes in Changing Times

The future of Sport Taijiquan is continuously "in the making." Just as the International Wushu Federation (IWUF) has announced that it will continue to improve and add content to the World Taijiquan Championships, the Chinese Wushu Association (CWA) has already incorporated many innovative additions. Recently, China's best athletes gathered at the National Wushu Games to put on a sparkling display of artistry and technique in the Taijiquan Sparring Set (太极拳对练) division, which consists of same-sex and mixed-pair sparring sets using bare hand as well as numerous weapons such as straight swords, double straight swords, fans, double fans, steel flutes, horsetail whisks, and more. Most importantly, the stadium was completely full and the audience loved it. This suggests a very bright future of the sport version of this traditional art – not to mention the possibility of becoming the next IWUF's pitch for the Summer Olympic Games program!☺



Balance Kicks using stability cushion.



Emilio Alpanseque currently teaches in El Cerrito, CA and can be contacted through his website EastBayWushu.com. Samantha and Benson Lin are two young and avid elite competitors based in Cupertino, CA. Training out of the O-Mei Academy under Master Zou Yunjian (邹云建), they have both proven they have the skills, talent, and potential to represent the United States at international competitions for many upcoming years.

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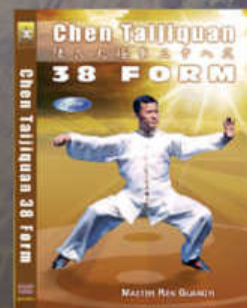
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Dongyue Taiji

4 Methods

By Men Ganhong with
Gigi Oh and Cat Hii

Many new forms of Taiji are being created nowadays. Dongyue Taiji (東岳太極) is a very special one. The brainchild of Professors Men Huifeng (门惠丰) and Gan Guixiang (闾桂香), Dongyue Taiji was declared by China to be the "Taiji for the new millennium" when unveiled on January 1, 2000. Professors Men and Gan are unique in the martial world. Not only are they husband and wife professors at the Beijing Sports University, they have both been awarded ninth *duan* (level 段), the highest rank that China bestows. They are the only married couple to achieve this recognition. Dongyue Taiji combines elements of the five major schools of Taiji: Yang, Chen, Wu, Wu, Sun (陈、杨、吴、武、孙). Despite being a new innovation, Dongyue Taiji is firmly rooted in traditional principles with a heavy emphasis on basics.

Today, a decade and a half after its introduction, Dongyue Taiji is making headway all around the world. Master Men Ganhong (门敢红), the daughter of Professors Men and Gan, has been a major proponent of the new style. She currently lives in Korea, but travels frequently to America to give workshops and seminars. In this photo essay, Master Men demonstrates four of the eight basic methods of Dongyue Taiji: Golden Rooster Standing on One Foot, Hide Hands and Strike Fist, Raise Leg, and Grasp the Bird's Tail. The other four methods, Reverse Reeling Forearm, Cloud Hands, Part the Wild Horse's Mane, and Brush Knee and Twist Step, were

demonstrated in the previous issue. She also demonstrates the Preparation Posture, which is how to get into a parsing movement called *Taiji Gong*, as well as the Ending Posture, which is used to conclude any practice of these methods whether all are practiced or just a few at a time. Because Dongyue Taiji is a combination of the five major Taiji styles, any Taiji practitioner can benefit from these basic exercises and incorporate them into their Taiji regimen. One notable improvement from many of the five major styles is that these methods are practiced symmetrically, repeated on either side for balance. Most of the movements of the major five styles favor one side or the other, and are seldom reversed.



Preparation Posture (预备式)



Begin with your feet together, your hands held lightly against the sides of the thighs, and your body upright, standing naturally with eyes staring forward.

Move your left foot left so the feet are about shoulder width apart with toes pointing forward. Bend your knees slightly. At the same time, rest your right fist on left palm, lightly against your abdomen, with arms slightly bent to form a circle and your eyes staring obliquely down. This position is called Taiji Gong (太极功).

Method 1: Golden Rooster Standing on One Foot (金鸡独立)



Continue from Taiji Gong. Shift your weight to the left leg. Bend your knee to support your body weight. Turn your upper body slightly left. Lift your right foot forward. At the same time, rotate your right arm outward. Move your right palm to the front of your abdomen with your palm obliquely downward. Bend your left elbow, palm attached to your right forearm. Your eyes stare at your right palm.



Continue rising up. Your left leg straightens naturally and independently. Your right knee rises in front, the right foot angled outward at crotch height. The right arm rises in front, palm above the forehead with fingers angled inward. The left arm is bent, with palm facing downward over the upper abdomen, fingers to the right. Your eyes look straight ahead.



Return to Taiji Gong with your left fist in your right palm.

Golden Rooster Standing on One Foot Application



The right-side movement is the same as the left-side movement only in mirror image. After practicing the left and right sides sequentially, return to Taiji Gong.

Method 2: Hide Hands and Strike Fist (掩手肱捶)



When the opponent punches to the face, block upward. When he changes to a kick, front kick to block or heel kick his knee.



Continue from Taiji Gong. Shift your weight to your right leg. Raise your left foot to the inside of your right ankle. Simultaneously rotate both hands inward with palms facing down. Your right hand changes to a fist. Cross both wrists. Eyes stare at your right hand.



Step left with your left leg. Simultaneously press both hands to your abdomen, forcefully pushing down with the arms. Hands face outward. Your eyes stare at your left foot.



Shift your weight into a horse stance. Your upper body turns slightly right. Simultaneously rotate your arms inward and up to the sides. Bend your arms slightly with your left hand held as an open palm and your right hand in a fist. Your eyes stare at your right hand.



Move your weight to your right leg into a partial horse stance. Your upper body continues to turn right. Simultaneously, rotate the right arm outward, bending the elbow, and retract the right fist to the right side of the chest, fist facing inward. Rotate your left arm outward and extend it forward in front of the body, palm facing up at shoulder height. Your eyes stare at your left palm.



Quickly turn the upper body left while shifting your weight to the left leg, ending in a left-side bow stance. Simultaneously rotate your right arm inward. Move your right fist to your left palm, emitting a jerk, springing like explosive power, at chest height with your fist facing down. Bend your right arm slightly. Bend your left elbow quickly, drawing your left palm in to the left side of your abdomen, palm facing inward. Your eyes stare at your right fist.



Shift your weight to your right, drawing your left leg back to its original position. Raise and rotate your left palm outward, turning it into a fist, and lower it past your chest to the abdomen. Your right palm presses down, rotating outward. Turn your right palm face up while drawing it back to your abdomen in Taiji Gong. Your eyes stare at the lower front.

The right side movement is the same as the left side movement, only in mirror image. After practicing the left and right sides sequentially, return to Taiji Gong.



Hide Hands and Strike Fist Application



When an opponent grabs you from behind, use the elbow strike backward to his chest.

Method 3: Raise Leg (起腿)



Continue from Taiji Gong. Rotate both palms inward with your fingers pointing upwards in front of your chest. Your palms face each other about 10 cm apart. Your eyes stare at the lower front.

Shift your weight to the right leg. Meanwhile, move your hands forward and to the sides in a curve with palms pointed to both sides. Your wrists are at shoulder height while your palms pass your shoulders. Swing the left leg up, keeping it straight, with the foot hooked back.

Withdraw the hands and lower the leg until again in Taiji Gong. The right side movement is the same as the left side movement only in mirror image. After practicing the left and right sides sequentially, return to Taiji Gong.

Method 4: Grasp the Bird's Tail (揽雀尾)



Continue from Taiji Gong. Hook your right foot inward, simultaneously rotate your left hand inward with your palm facing down. Raise your left hand up to the front of the right side of your chest, change your right fist to palm. Your two hands hold the energy ball at your chest.



Shift your weight to your right leg. Withdraw your left foot to the inside of your right foot with your toes pointing at the ground. Simultaneously turn your body to the left, following with your palms holding the ball in front of the right side of your chest and rotate the ball counterclockwise until your right hand rises to chest height and your left palm is lowered to your abdomen. Your eyes stare at your right palm. Note that these first two movements are the same as the first two movements of another of the eight methods, Part the Wild Horse's Mane.



Your left foot steps forward, landing on your heel. Both palms meet in front of your chest. Your left arm rests horizontally at chest level with your palm facing inward. Your right palm faces outward and is attached to your left wrist. Then stamp down with your left foot. Shift your weight to your left leg and bend your knee into left bow stance. Your left arm expresses *peng* (ward off 棚) above the chest with your right palm following. Your eyes stare at your left palm.



Both arms swing to the left front. Your left arm extends with your fingertips at nose height. Your palm is obliquely forward. Your right palm is to the inside of the bottom of your left elbow with your palm obliquely upward. Then shift your weight to your right leg and bend your right knee. Your upper body turns slightly right. Both palms "roll back" (*lu* 捋) to abdomen level.



Turn your upper body to the left. Bend your elbows so the palms meet in front of your chest. Your left arm rests horizontally at chest level, palm facing inward. Your right palm faces outward and is attached to your left wrist. Then, shift your weight to the left leg and bend your knee into bow stance. Simultaneously, both arms expand forward to ward off (*peng*). Force is at the wrist. Your eyes stare to the front.



Extend your arms forward, palms facing down, at shoulder-width apart. Then shift your weight to the right leg and bend your knee (your body sits down backward), while drawing both palms back in front of the left and right sides of your chest. Both palms are obliquely forward. Your eyes stare at your hands.



Rotate your palms inward. Make an arc, pressing down to the left and right front at crotch level. Drop your wrists, and keep your fingers relaxed and open. Then shift your weight to the left into bow stance. Your palms move along the radial arc slightly curved sideways by pushing forward until wrists are shoulder height. Your palms are diagonally forward, fingers obliquely forward, and arms are slightly curved. Your eyes stare at your hands.





Grasp the Bird's Tail's Application Ending Posture (收势)



Bend your right knee slightly, withdrawing your right heel slightly inward. Simultaneously turn your upper body to the right, facing the right front. Lower your left palm to the left side of your abdomen. Bend your right arm with your elbow across the left side of your chest, palm facing down, fingers pointing left. Then, rotate the ball clockwise so your left palm comes up to the left side of your chest with your palm facing down and your right palm lowers to the left side of your abdomen with your palm facing up. Both palms face each other holding the Taiji energy ball. Your eyes stare at your left hand. The right side movement is the same as the left side movement only in mirror image. After practicing the left and right sides sequentially, return to Taiji Gong.

When the opponent punches or pushes with the palm above the chest, use ward off to hold his arm upward; the other hand can add more power or strike his ribs. This is ward off (*peng* 棚).

Move your weight back to your right leg and withdraw your left leg. Lower both palms to the sides of your legs in a natural upright position.

Men Ganhong is the daughter of Professor Men Huifeng and Professor Gan Guixiang. She currently resides in Korea. She regularly visits America under the auspices of the Northern America Dongyue Taiji Association presented by Tai Chi Yuen Association (北美東岳太極拳協會，由太極友緣人組織教學). For information on her next visit, contact nadongyuetaichi@gmail.com. For video of Master Men reciting these 4 methods of Dongyue Taiji, visit KungFuMagazine.com's YouTube channel.

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From Cannes to TV, PLUS SOME SEQUELS AND REMAKES

By Gene Ching



The cover of this issue was almost *Crouching Tiger, Hidden Dragon 2: The Green Destiny* because the premiere was scheduled for August 28. However, John Fusco, screenwriter and contributor to *Kung Fu Tai Chi*, confided to us that it was looking like it would be postponed. He was messaging from Budapest where he is working on Season 2 of his groundbreaking Netflix series, *Marco Polo*. Netflix has led the charge with *Marco Polo* and other martial arts-laden original series like Marvel's *Daredevil* and *Sense8* by the Wachowskis. Other networks are following suite. AMC has slated Daniel Wu's innovative *Journey to the West*-inspired series *Into the Badlands* for late 2015. And a new TV series version of *Rush Hour* has been picked up by CBS with Justin Hires taking over Chris Tucker's role and Jon Foo cast for Jackie Chan's. Also coming to the small screen, Justin Lin is set to direct the pilot for *Warrior* on Cinemax. *Warrior* is based on some notes for an unfinished script by Bruce Lee.

Meanwhile, on China's silver screen, more sequels and remakes are coming soon. *Sha Po Lang 2* (殺破狼2) is the sequel to the ultraviolent film starring Sammo Hung and Donnie Yen re-titled *Kill Zone* (2005) for the U.S. market. The sequel stars Jackie Wu Jing and Tony Jaa, and opened on June 18 in Asia. *Ip Man 3* (葉問3), the long-awaited sequel in Donnie Yen's franchise based on the

seminal Wing Chun grandmaster, cast Mike Tyson as a villain. *Ip Man 3* is scheduled for release in 3D in the first quarter of 2016. Back here in Hollywood, the biggest potential remake buzz is going to *Big Trouble in Little China* (1986) with rumors that Dwayne Johnson will be attached.

In early June, Jackie Chan's *Police Story 2013* (警察故事2013) enjoyed a limited U.S. theatrical release under the new title *Police Story 2013: Lockdown*. Unfortunately, the title is misleading as it is not an installment of Jackie's long-running *Police Story* franchise, but it's a good opportunity to catch up with Jackie's myriad projects as he is so prolific. He's working on *Kungfu Yoga* (功夫瑜伽), one of a trio of films being produced as part of an unprecedented cooperative effort between Chinese and Indian filmmakers, backed by Viacom. The other two films are *Monk Xuanzang* (大唐玄奘), about the historical Buddhist figure who inspired *Journey to the West*, and *Lost in India* (大鬧天竺), a sequel to China's blockbuster buddy-flick comedy, *Lost in Thailand* (2012 人再囧途之泰囧). *Lost in India* will be directed by *Lost in Thailand*'s star, the Shaolin-trained actor Wang Baoqiang. But back to Jackie, he is negotiating a new action thriller,

The Foreigner, in October for STX. Jackie is also returning to the special genre over which he rules, period action comedy films. With a whopping \$50 million budget (whopping for China), *Railroad Tigers* (铁道飞虎) is scheduled for release in October 2016. And Jackie is also involved with a new kids' cartoon, *The Adventures of La & Zy*. This series is based on his childhood training, which is interrupted when his two stuffed pandas come to life. What's more, *Who Am I?* 2015 (我是誰2015) is a remake of Jackie's 1998 film which featured one of his most terrifying stunts, sliding down the Willemswerf building in Rotterdam. The remake was released on June 12 in Asia and stars Ocean Wang in the lead role, backed by some former villains from Jackie's films, Ken Lo and Yu Rongguang.

When it comes to martial arts movies nowadays, it's all about streaming. *Skin Trade*, starring Tony Jaa and Dolph Lundgren, was released to VOD in late April. It's a buddy cop film with Tony and Dolph as the buddies, and Ron Perlman as the villain. April also saw the VOD release of a very unique entry, *Dead Lands*, a New Zealand film showcasing the Maori martial arts of *Mau Rakau*. This



is an ultraviolent yet gorgeous film. Jean-Claude Van Damme's *Pound of Flesh* was released to VOD in May and featured one of the final performances of longtime martial actor Darren Shahlavi, who passed away suddenly last January. *Redeemer*, starring Marko Zaror, was also released to VOD in early June. Each of these films had a limited theatrical release, but this was mostly to create buzz. Their market is predominantly home entertainment.

Coming soon from China, *The Bodyguard* (我的特工爷爷) is the story of a retired bodyguard (Sammo Hung) who must rescue a girl and her dad (Andy Lau) from the criminal underworld. Sammo also directed this film and it is due out sometime this year. In May, Luc Besson began work shooting *Warrior's Gate* (勇士之门) in China. This film stars Dave Bautista, Mark Chao and Taekwondo champion Uriah Shelton. Donnie Yen's next project is *Big Rescue* (汪星人大营救), a 3D action comedy family film that features Kung Fu fighting dogs. Jet Li returns to the realm of Kung Fu sorcery with *Fengshen Yanyi* (封神演義), based on a 16th century novel translated as *The Canonisation*



of the Gods by Xu Zhonglin and Lu Xixing. The film also stars Tony Leung Ka-Fai, Huang Xiaoming, Angelababy and Shu Qi.

The standout coming-soon film is *The Assassin* (聶隱娘), which premiered at Cannes, earning director Hou Hsiao-Hsien a nomination for the coveted Palme d'Or and the award for Best Director. Opening in China at the end of July, this film stars the ever gorgeous Shu Qi, who wowed them at Cannes with her elegant red carpet gowns. Critics responded very favorably to the film, raving about its artistry and visionary style. This is undoubtedly the most anticipated martial arts film on the horizon. *The Assassin* has been acquired by Well Go USA for North American distribution. ☺

To keep up with the latest martial arts films, read reviews and discuss, visit out KungFuMagazine.com Martial-Media-and-Popular-Culture forum.

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In Traditional Chinese Medicine (TCM), this period is autumn, belonging to the element of metal and the organ of lung. Lung controls your qi, hair and skin so respiratory, digestive and skin issues arise under the autumn moon. In the TCM five-element theory, metal opposes wood and the organ associated with wood is lung. TCM prescribes moistening the lung and nourishing the yin. The liver is associated with wood. Hot, spicy food belongs to metal. Therefore, avoid hot and spicy food because it can harm the liver in autumn. To nourish your liver, acidic foods are better because they are associated with wood. Autumn is the season of restraint so stay very warm. Avoid winds to prevent catching a cold. When cold winds get into your body, they will cause disease.

Preventatives: 1. Get up early. Don't stay up late. Go to bed before midnight. According to TCM, vital energy and blood go through gall bladder, liver, lung and large intestine sequentially after eleven. If you don't have enough rest, then your reflective organs won't be restored and this will cause disease. 2. Protect your joints and back. Keep warm. 3. Eat a lot of fruits and vegetables to avoid "dryness evil." "Dryness evil" will cause a dry cough. 4. Eat less hot, spicy food. Eat more acidic food. 5. Exercise more. The first period of this forecast is called *Jia Shen* (甲申); the second period is *Yi You* (乙酉).

The following two recipes are recommended for this time of year:

White Fungus Porridge 白木耳粥

15 gm white fungus (Tremella) 250 gm rice Rock sugar to taste

Soak white fungus for two hours. Add to rice and water, cook and simmer down into porridge. Add rock sugar to taste.

Benefits: Increases salivation and alleviates thirst. Nourishes lung yin energy. Good to reduce thirst caused by dry cough and facial rashes. Consume daily. Avoid if coughing from a cold or if experiencing diarrhea.

Pear Porridge 梨子粥

2 pears 100 gm rice Rock sugar to taste

Clean pears, then cut into small pieces, keeping the skin. Add to rice and water, cook and simmer down into porridge. Add rock sugar to taste.

Benefits: Increases salivation, reduces thirst, cools heat and clears mucus. Good for dry mouth and nose caused by dry cough. Consume daily.

Rat 鼠: 1924 Wood, 1936 Fire, 1948 Earth, 1960 Metal, 1972 Water, 1984 Wood, 1996 Fire, 2008 Earth

8/8–9/8: Be extra careful when working with other people. Beware of the wrong friends or both your life and wealth may fall into trouble.

9/8–10/8: You'll feel satisfaction and above criticism. This is a good period for getting engaged or married. If you are already married, avoid getting tangled into an affair.

"What's important is you're having a relationship with your mind."
Rat Natalie Goldberg

Ox 牛: 1925 Wood, 1937 Fire, 1949 Earth, 1961 Metal, 1973 Water, 1985 Wood, 1997 Fire, 2009 Earth

8/8–9/8: The time is conducive to playing your skills. Seize this opportunity to express yourself. Now you can stand out from the crowd and receive the accolades you deserve. 9/8–10/8: There are more job opportunities ahead. Avoid being trapped by the tedious and missing the boat. Emotional entanglements are exceptionally troubling.

"It gives you the feeling that you are the newest link
in a very ancient chain." Ox Honor Blackman

Tiger 虎: 1926 Fire, 1938 Earth, 1950 Metal, 1962 Water, 1974 Wood, 1986 Fire, 1998 Earth, 2010 Metal

8/8–9/8: You feel busy and restless. Beware when out on the road as you are prone to traffic accidents right now. Act conservatively and cautiously. 9/8–10/8: With great power and high position comes additional pressure from all sides. This will continue to increase. Maintaining good health is very important.

"When you're doing some things that are damaging you, you don't
really realise it at the time." Tiger Natasha Henstridge

Hare 兔: 1927 Fire, 1939 Earth, 1951 Metal, 1963 Water, 1975 Wood, 1987 Fire, 1999 Earth, 2011 Metal

8/8–9/8: This is a moody month so you must adopt a reasonable regulated lifestyle. Otherwise it will be easy to lose control and cause delays in your work. 9/8–10/8: You are prone to getting into disputes. Be very cautious about signing contracts, especially if you are co-signing. You may have a relapse of a previous illness.

"I have never gone out of fashion. And do you know why? Because I
never sought it. When you don't seek it,
it's always with you." Rat Bonnie Tyler

Dragon 龍: 1928 Earth, 1940 Metal, 1952 Water, 1964 Wood, 1976 Fire, 1988 Earth, 2000 Metal, 2012 Water

8/8–9/8: When in cooperation, give more consideration to the interests and circumstances of others. If you don't, conflicts will arise and you'll go separate ways. 9/8–10/8: It's a beneficial period to cultivate your interpersonal relationships. Seize this opportunity to say what you really want to say. You have much to gain from this.

"We are what we do with our attention." Dragon John Ciardi

Snake 蛇: 1929 Earth, 1941 Metal, 1953 Water, 1965 Wood, 1977 Fire, 1989 Earth, 2001 Metal, 2013 Water

8/8–9/8: When doing anything, do it with a clarity of purpose. Any ambiguous action will result very badly and incur messy entanglements. 9/8–10/8: Your luck is about to change for the better. Don't doubt when good things happen expectedly. The key is to be ready and resolved.

"The point of serving your country is not to do your own thing or to
go rogue, but to work as part of the process."
Snake Kal Penn

Horse 馬: 1930 Metal, 1942 Water, 1954 Wood, 1966 Fire, 1978 Earth, 1990 Metal, 2002 Water, 2014 Wood

8/8–9/8: You'll be toiling over busy work in this period. Don't add too much pressure on yourself. Otherwise, it'll be easy for you to catch a cold. 9/8–10/8: This is a passionate period. Pay close attention to your friends of the opposite sex. You will get a lot of help from them now, in many ways.

"Just when they think they got the answers, I change the questions."
Horse Roddy Piper

Ram 羊: 1931 Metal, 1943 Water, 1955 Wood, 1967 Fire, 1979 Earth, 1991 Metal, 2003 Water, 2015 Wood

8/8–9/8: You'll benefit by meeting new people and delivering speeches. Expose yourself before the media. This will bring more new friends and customers. 9/8–10/8: This is a period of many tedious and complicated things. Pay close attention to your health. It's best to travel. Take a vacation. Be sure not to work too late at night.

"The difficulty lies not so much in developing new ideas as in escaping from old ones." Ram John Maynard Keynes

Monkey 猴: 1920 Metal, 1932 Water, 1944 Wood, 1956 Fire, 1968 Earth, 1980 Metal, 1992 Water, 2004 Wood

8/8–9/8: You'll feel prone to fatigue. Keep a reasonable lifestyle. Try to maintain a state of calm. Meditate regularly. Anger will damage your liver. 9/8–10/8: You'll feel restless in both body and mind. However, you'll be more attractive to the opposite sex. Beware of being caught in emotional entanglements.

"You need music to do numchuks." Monkey Rebel Wilson

Rooster 雞: 1921 Metal, 1933 Water, 1945 Wood, 1957 Fire, 1969 Earth, 1981 Metal, 1993 Water, 2005 Wood

8/8–9/8: If you're not careful, you'll bring trouble on to yourself. Mind your own business. Do your own thing. Don't meddle. 9/8–10/8: This is a time to beautify yourself. Visit spas, stylists and beauty salons more often. Looking good will bring you good luck right now.

"We are all born naked into this world, but each of us is fully clothed in potential." Rooster Emmitt Smith

Dog 狗: 1922 Water, 1934 Wood, 1946 Fire, 1958 Earth, 1970 Metal, 1982 Water, 1994 Wood, 2006 Fire

8/8–9/8: You'll encounter problems at work. Don't just focus on working hard. Make good use of skills, yours and those around you. Work and learning are both important.

9/8–10/8: You'll have more disputes. Act as simple and straightforward as you can. Any complication situations will only bring you more trouble.

"And yet, stuck with my traditional skills, I'm not feeling obsolete." Dog William Zinsser

Pig 猪: 1923 Water, 1935 Wood, 1947 Fire, 1959 Earth, 1971 Metal, 1983 Water, 1995 Wood, 2007 Fire

8/8–9/8: There are many changes ahead. Roll with them. If you can be good with innovation and adjusting to change, you will come out ahead.

9/8–10/8: There's even more resistance now. Positive thinking and positive effort will bring a welcome change to your situation.

"For me, an area of moral clarity is: you're in front of someone who's suffering and you have the tools at your disposal to alleviate that suffering or even eradicate it, and you act."

Pig Paul Farmer

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Xing zui yi bu zui; bu zui xin bu zui 形醉意不醉；步醉心不醉

By Grandmaster Tu Jin Sheng

In the first part of this phrase, *Xing* (2nd tone 形) means 'shape' just like in the internal style of Xingyiquan (形意拳). *Zui* (4th tone 醉) means 'drunk'. Drunken style is sometimes called *Zuiquan* (醉拳). *Yi* (4th tone 意) is 'thought', also as in Xingyiquan. *Bu* (2nd tone 不) is a negation word. The second part repeats the form and meter of the first part but changes two words. *Bu* (4th tone 步) is a homophone for the earlier negation word, but it means 'step'. It is the same as the suffix used in Kung Fu for stances, i.e. *mabu* (horse stance 馬步). *Xin* (1st tone 心) means 'heart'.

This saying is espoused among practitioners of Drunken Style Kung Fu. It is translated as 'Drunk in form but not in mind; Drunk in step but not in heart.'

This calligraphy is by Grandmaster Tu Jin Sheng who was the cover master for our MARCH+APRIL 2003 issue of *Kung Fu Tai Chi*.



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